

A BALANCED ORCHESTRA PROGRAM: ANALYSES AND REHEARSAL TECHNIQUES  
FOR HAYDN, BERLIOZ, RAVEL, BRYCE CRAIG, AND CASEY CANGELOSI

by

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## Abstract

This report provides detailed analyses of several orchestral works. Current orchestras have striven to rejuvenate their programs by balancing canonical literature with newer or less familiar works; such a practice has become especially important in an age when audiences are dwindling and orchestras are disbanding. The works included in this report follow that balanced blueprint, including staples such as Haydn's *Symphony No. 103 in E-flat Major* (the "Drumroll") and Berlioz's "Hungarian March" from *The Damnation of Faust* to new orchestrations of 20<sup>th</sup> century works, such as Bryce Craig's arrangement of the toccata from Ravel's *Le Tombeau de Couperin*, as well as works composed within the last six years, such as Casey Cangelosi's *Concerto for Marimba and Orchestra No. 2*. Each work's formal design is straightforward, and the technical skills required are not virtuosic. The chapters below explore each work from a historical, theoretical, and performance perspective.

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## **Dedication**

This work is dedicated to my grandparents: Frank and Florence Duffy, and Elmer and Julia Pohlmann.

# CHAPTER 1 - *Symphony No. 103 in E-flat Major* by Joseph Haydn

## Historical Context

### *Early Life*

Joseph Haydn was born on the March 31, 1732. His birth name was Franz Joseph Haydn, but he and his contemporaries used Joseph as his first name. Though he became known as Europe's foremost composer later in the 18<sup>th</sup> century, first-hand accounts of his early life are sparse. The accounts that do exist and are considered reliable include an autobiographical letter, written in 1776, as well as brief biographies published shortly after his death in 1809. Some sources have suggested that Haydn's family lived in rather impoverished conditions; perhaps this is because Haydn is often compared with Mozart, whose father was the deputy Kapellmeister of Salzburg's orchestra. Haydn's family was not involved with the local court, but his grandfather and father were both master wheelwrights; furthermore, his father, Mathias, served as magistrate in the village of Rohrau.

Haydn's early exposure to music came through his parents. His father was an amateur harpist and, according to Haydn, played mostly by ear,<sup>1</sup> while Haydn's mother, Anna, sang alongside him. He often gave concerts, and all of the children were expected to participate by learning the pieces and singing along. When the Haydn family visited Hainburg, Mathias's birthplace, Johann Franck, Mathias's cousin, became so impressed by the young Joseph that he suggested to Mathias and Anna that the boy come live with him so that he might receive a proper musical education. Rohrau was apparently not able to provide sufficient opportunities for

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<sup>1</sup>James Webster and George Feder, "Haydn, Joseph," Grove Music Online, Oxford University Press, accessed March 24, 2014, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/44593>.

musical training, so Haydn's parents quickly accepted Franck's offer, hoping that music might open up career possibilities in either music itself or, as his mother had hoped, the priesthood.<sup>2</sup> Franck was a school principal in Hainburg, but he also directed a local church choir, in which Haydn participated. Thus, early on, Haydn's musical skill seems to have presented itself mostly through the vocal medium. Franck oversaw much of Haydn's education, and made sure that the boy was exposed to many other instruments as well, including strings, winds, and even timpani. Later in his life, Haydn expressed to one of his biographers, Georg August Griesinger, his gratitude for Franck's influence, saying, "I will be grateful to this man even in the grave that he taught me so much, even though in the process I received more beatings than food."<sup>3</sup>

The next major step in Haydn's musical training came in his seventh or eighth year. Georg Reutter, Kapellmeister at the Stephansdom in Vienna, was travelling across Europe scouting out new talent. The parish priest in Hainburg was an old friend of Reutter's and suggested that Haydn might fit the bill. Reutter was impressed when he heard the young boy sing, but the one thing that Haydn was missing was the ability to trill. After Reutter demonstrated a trill, it took Haydn only three attempts to master the technique himself. Reutter then offered Haydn the opportunity to attend his choir school in Vienna. Haydn accepted, and for the next ten years, he sang soprano both in church and at court. Most of his studies related to performance; Haydn reported that he received lessons in voice, violin, and harpsichord. There is little evidence of any training in theory or composition; Haydn himself could remember only two lessons in theory with Reutter. Sometime in his sixteenth, seventeenth, or eighteenth year, Haydn's voice broke. Soon afterward, he was dismissed from the choir school.

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<sup>2</sup> Webster and Feder.

<sup>3</sup> Webster and Feder.

So it was in 1749 or 1750 that Haydn was shoved out into the world and “forced to eke out a wretched existence by teaching young people.”<sup>4</sup> Haydn’s apparent disdain for teaching was probably because such a lifestyle provided little time for composition. During that time, Haydn’s compositional ambition was growing rapidly, and he was determined to hone his craft despite his busy schedule. He worked by night, probably with the aid of Fux’s *Gradus ad Parnassum*, which he would later use when giving composition lessons. Haydn himself admitted that his compositional technique at that time was not highly polished. After being dismissed from the choir school, Haydn was given the opportunity to live with Johann Michael Spangler and his family. The Spanglers’ living space was quite small, however, and after the arrival of their second child, it became clear that Haydn would need to find space elsewhere. He moved into a garret of his own in the Michaelerhaus. As luck would have it, the poet Metastasio also occupied a garret in the Michaelerhaus; the two men soon became acquainted, and Haydn gave both voice and clavier lessons to a girl who Metastasio was raising. She was Marianne von Martinez, and later became a relatively well-known composer. In exchange for those lessons, Haydn was given free boarding for three years.

Through Metastasio, Haydn became acquainted with Nicola Porpora, a noted musician in Europe who had been the Kapellmeister at Dresden from 1748-1752. As a teacher, Porpora was perhaps best known for his vocal pedagogy. His teaching method became widely renowned and passed down for generations; it focused heavily on the fundamentals of technique and was extremely meticulous but it granted those who abided by it absolute control over the voice. One anecdote purports that Porpora made Caffarelli work on the same page of vocal exercises for five years. In the 1720s, Porpora began to gain international fame as a composer of

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<sup>4</sup> Webster and Feder.



*opera seria*, a genre that was fully dominated by the Italian style. Porpora spent much of those years in Italy, first in Rome and later Venice. He collaborated with Metastasio on several occasions and was generally quite successful.<sup>5</sup> Thus, it should be no surprise that Haydn was tremendously excited when Porpora came to visit Metastasio in the Michaelerhaus. Porpora was apparently a bit brash with Haydn, but he taught the young freelancer nonetheless. Haydn, in turn, put up with any crude remarks Porpora cast his way, and by 1755, he demonstrated considerable mastery in his compositions. His output increased drastically in the mid-1750s. Many of his works from this period were sonatas for clavier, which were often intended for his pupils to play and thus were not exceedingly difficult.

Gradually, Haydn was able to increase his lesson fees. Along with this boost in salary came a boost in professional reputation; suddenly, Haydn was able to attract the business of much more reputable patrons. One such patron was Baron Carl Joseph Fürnberg, who recruited Haydn to be his children's music teacher and also commissioned some of Haydn's early string quartets. Fürnberg also introduced Haydn to Count Karl Joseph Franz Morzin, who later employed Haydn as his court's music director. In his biography, Griesinger stated that Haydn's employment by Morzin became official in 1759; he also stated that it was immediately after this employment that Haydn composed his first symphony. Manuscripts of the first symphony, however, have been dated to 1758, and Haydn himself later dated his first symphonic endeavor to 1757. In any case, by the late 1750s, Haydn had clearly established himself as a fine musician and no longer struggled to make ends meet as a teacher. When he had first started teaching, Haydn's salary was approximately 2 gulden per month; when he was employed by Fürnberg, that

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<sup>5</sup>Kurt Markstrom and Michael F. Robinson, "Porpora, Nicola," *Grove Music Online*, Oxford University Press, accessed March 25, 2014, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/22126>.

figure had grown to 5 gulden per month. His contract with Morzin, however, stipulated a salary of 200 gulden per year, or slightly fewer than 17 gulden per month.<sup>6</sup>

Some scholars have speculated that, sometime in the years before 1760, Haydn gave lessons to the children of Johann Peter Keller, a wigmaker. No formal contract exists, but it is widely acknowledged that Haydn developed a strong affection for the wigmaker's daughter, Therese. A union between the two was not to happen, however, as Therese was convinced by her parents to enter a nunnery in 1756. On November 26, 1760, Haydn married Therese's older sister, Maria; the reason behind this marriage is unclear, but it was certainly not a happy one. Haydn later reported that infidelity occurred on both sides, ascribing his own motives to the fact that Maria was incapable of bearing children.<sup>7</sup>

### ***Post at Esterházy & the Development of the Symphony***

Count Morzin was apparently quite frivolous, and before long, he was forced to downsize his musical staff. Haydn was let go, but did not suffer any great stretch of unemployment; by 1761, he had been recruited by Prince Paul Anton of the Esterházy family. He was initially employed as vice-Kapellmeister because the previous one, Gregor Joseph Werner, had not actually left the post. Werner's health was failing him, and it was clear that he could not fulfill the duties of a Kapellmeister much longer, but Prince Paul wished to honor his faithful service to the family by maintaining his contract. This is not to say that Werner was completely absent; he retained charge of all sacred choral music, while Haydn was made responsible for everything else, including not just composition but also instrument and archive maintenance, vocal instruction, and performance as both concertmaster and soloist. Haydn was considered a house

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<sup>6</sup> Webster and Feder.

<sup>7</sup> Webster and Feder.

officer, ranking him above the servants, and his salary was set at 400 gulden per year—twice what he had been paid by Morzin.

Already in 1761, Paul Anton's health was beginning to decline as well. The succession of new nobility could often result in many changes to a court's structure, and those changes did not always bode well for the musicians. Later in the 18<sup>th</sup> century, for example, the wind band had become quite fashionable in aristocratic circles, and many courts saw their orchestras disbanded in favor of the slimmer ensemble. Such a fate was not to befall the Esterházy court just yet, however. As it turned out, Paul's successor, his brother Nicolaus, was especially fond of music and had lofty ambitions for the musical life of his court. The new prince was an amateur musician himself. His instrument was the baryton, and thus Haydn composed many works for baryton with the stylistic preferences and skill of his employer expressly in mind. Haydn's salary was increased to 600 gulden, and he received handsome bonuses in exchange for baryton works and operas.<sup>8</sup>

When Haydn first accepted the job, the Esterházy orchestra consisted of fourteen or fifteen players: approximately nine strings, paired oboes and horns, one bassoon, and, occasionally, one flute. This instrumentation remained relatively consistent through the mid-1760s, and Haydn was so prolific that those few years amounted to approximately 20-30 symphonies (the exact chronology of this output is not entirely clear, and it is important to note that fourteen of Haydn's early symphonies—1-5, 10, 11, 15, 18, 25, 32, 33, and 37—were purported to have been written before he acquired the Esterházy post<sup>9</sup>). Some interesting deviations during this early period include his *Symphony No. 13*, which called for four horns and timpani, *Symphony No. 20*, which called again for timpani as well as two trumpets, and

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<sup>8</sup>Webster and Feder.

<sup>9</sup>Preston Stedman, *The Symphony* (Upper Saddle River, NJ: Prentice Hall, 1992), p. 32.

*Symphony No. 22*, nicknamed “The Philosopher,” in which the usual oboes were swapped out for English horns. Table 1-1 on page six provides a complete list of the early symphonies with nonstandard instrumentation.

**Table 1: List of Haydn's Symphonies Before 1770 with Nonstandard Instrumentation**

Symphony No.	Instrumentation	Approx. Year Composed	For Esterházy? (Y/N)
13	fl, 2 ob, 4 hn, timp, str	1763	Y
20	2 ob, 2 hn, 2 tpt, timp, str	By 1762 <sup>10,11</sup>	Y
22	2 E hn, 2 hn, str	1764	Y
31	fl, 2 ob, 4 hn, str	1765	Y
32	2 ob, 2 hn, 2 tpt, timp, str	1757-63 <sup>12</sup>	N
33	2 ob, 2 hn, 2 tpt, timp, str	1763-5 <sup>13</sup>	Y
37	2 ob, 2 hn, 2 tpt, timp, str	1758 <sup>14</sup>	N
38	2 ob, 2 hn, 2 tpt, timp, str	1765-9	Y
39	2 ob, 4 hn, str	1767-8	Y
41	fl, 2 ob, 2 hn, 2 tpt, timp, str	1769	Y

These early symphonies are reflective of the preclassical period. The traditional four-movement format had not yet been solidified, although Haydn used four movements in each member of his famous symphonic trilogy, *Le Matin*, *Le Midi*, and *Le Soir* (many of the strongest

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<sup>10</sup>Antony Hodgson, *The Music of Joseph Haydn: The Symphonies* (London: The Tantivy Press, 1976), 202.

<sup>11</sup>A. Peter Brown, *The first golden age of the Viennese symphony: Haydn, Mozart, Beethoven, and Schubert* (Indiana University Press, 2002), p. 47.

<sup>12</sup>H. C. Robbins Landon, *The Symphonies of Joseph Haydn* (London: Universal Edition & Rockliff, 1955), p. 663.

<sup>13</sup>Robbins Landon, 663.

<sup>14</sup>A. Peter Brown, *The Symphonic Repertoire*, Vol. 2 (Indiana University Press, 2002), pp. 42-43.

proponents of the four-movement format were composers in and around Vienna<sup>15</sup>). Several different forms were commonly employed in large-scale secular instrumental works. These forms would gradually intertwine and ferment in the works of innovative composers, resulting in a mature symphonic form by approximately 1770, but in the early 1760s, the fermentation was still incomplete. Haydn's early symphonies made individual use of the various preclassical stylistic strands, including the church sonata, the French overture, and the Italian sinfonia. The influence of the French overture is perhaps most clearly seen in the form of adagio introductions packed with dotted rhythms. Haydn's first symphony to utilize such a structure was *Le Matin* (*Symphony No. 6*). An adagio is also used at the beginning of *Symphony No. 5*, but it continues for the entire first movement rather than introducing a faster section; furthermore, the rhythmic content is much straighter than it is dotted. The second movement of *Symphony No. 5* is thus more reminiscent of the church sonata, a four-movement form that generally adhered to a slow-fast-slow-fast ordering. The second movement in a church sonata was often fugal; there is some counterpoint in the second movement of *Symphony No. 5*, but if one looks at the score, it is not difficult to recognize common rococo elements such as clear separation of melody and accompaniment, the latter often using a steady stream of eighth notes to drive the momentum forward.

Perhaps one of the most tumultuous years in Haydn's career was 1766. First, Werner passed away. As the Kapellmeister, Haydn was expected to begin composing sacred choral works. He immediately began working on the *Missa Cellensis in honorem Beatissimae Virginis Mariae*, handling the vocal parts with a deftness that was particularly impressive considering the amount of time that had passed since he'd last composed a choral work. His prowess, no doubt,

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<sup>15</sup>Stedman, p. 21.

was in part owed to the effectiveness of Porpora's teaching. 1766 was also the year in which Prince Nicolaus first took his court to Eszterháza, the isolated but stunning palace built around a hunting lodge he had visited frequently before his brother's death.<sup>16</sup> The property had two opera houses—one doubled as a marionette theatre—and Haydn was called upon to fill them with music. Under the weight of his hefty new workload, Haydn's symphonic output slowed. Although they were less frequent, the symphonies of the late 1760s, of which Robbins Landon estimates that there were nine,<sup>17</sup> reflect a growth and maturation in Haydn's compositional intent. This was his so-called *Sturm und Drang* period, in which the light and simple beauty of his earlier works was traded in for new emotional depth, often of a troubled nature. This change may have been completely personal; it also might have been a reflection of the artistic trend toward the sublime. The symphonies were longer and more inventive than before; Haydn seemed comfortable enough with the form to make it work toward his interests, rather than the other way around. Clearly, Haydn did not treat the symphony any less seriously after expending his energy on the grandeur of masses and operas. On the contrary, Haydn's burgeoning style elevated the symphony to a higher level. Table 1-2 lists the symphonies from 1766-74. Of particular interest are the solidification of the fast-slow-minuet-fast movement scheme, the gradual incorporation of a slow introduction, and the use of minor keys in first movements.

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<sup>16</sup>H. C. Robbins Landon and David Wyn Jones, *Haydn: His Life and Music* (Indiana University Press, 1988), 95.

<sup>17</sup>H. C. Robbins Landon, *The Symphonies of Joseph Haydn* (London: Universal Edition Ltd. and Rockliff Publishing Corporation, 1955).

**Table 2: Symphonies, 1766-74, with Movement Format, Key, and Nickname**

Symphony #	Year Comp.	# Mvts and their Tempi	Key	Nickname
26	1768-9	3	d	Lamentatione
34	1765	4 (slow-fast-minuet-fast)	d (I), D (II-IV)	
35	1767	4 (fast-slow-minuet-fast)	B-flat	
38	1765-9	4 (f-s-m-f)	C	Echo
41	1769	4 (f-s-m-f)	C	
42	1771	4 (f-s-m-f)	D	
43	1771-2	4 (f-s-m-f)	E-flat	Mercury
44	1772	4 (f-s-m-f)	e	Mourning
45	1772	4 (f-s-m-f)	f-sharp	Farewell
46	1772	4 (f-s-m-f)	B	
47	1772	4 (f-s-m-f)	G	Palindrome
48	1768-9	4 (f-s-m-f)	C	Maria Theresa
49	1768	4 (s-f-m-f)	f	La Passione
50	1773-4	4 (slow intro/f-s-m-f)	C	
51	1773-4	4 (f-s-m-f)	B-flat	
52	1771-2	4 (f-s-m-f)	c	
54	1774	4 (slow intro/f-s-m-f)	G	
55	1774	4 (f-s-m-f)	E-flat	Schoolmaster
56	1774	4 (f-s-m-f)	C	
57	1774	4 (slow intro/f-s-m-f)	D	
58	1766-8 <sup>18</sup>	4 (f-s-m-f)	F	
59	1766-8	4 (f-s-m-f)	A	Fire
64	1773-5	4 (f-s-m-f)	A	Tempora munantur

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<sup>18</sup>Robbins Landon, *The Symphonies of Joseph Haydn*, p. 703.

Through the late 1770s, the demands of opera production at Esterháza became substantial enough that Haydn was scarcely able to provide all the music himself. Stage works enjoying popularity elsewhere in Europe, particularly in Vienna, were performed at Esterháza under Haydn's direction. In the midst of that opera frenzy, the Kapellmeister's symphonies seemed to enter into a new era of sorts. In some ways, they became simpler; the keys were not as remote, and homophony was often opted for instead of contrapuntal development. One cannot blame Haydn if he took some shortcuts; his extra-compositional duties were clearly strenuous during those years. H. C. Robbins Landon has also speculated that this 'simplification' of Haydn's symphonic art might have come at the suggestion of the Prince.<sup>19</sup>

Symphony No. 103 in E-flat major, nicknamed the *Drumroll*, is one of Joseph Haydn's grandest achievements. It was composed in the winter of 1794-95 while Haydn was living in London, having been given temporary leave from his usual post in Hungary as the court musician for the wealthy House of Esterházy. Haydn was first persuaded to visit London in 1791-1792 by a successful concert promoter named Johann Peter Salomon. During that first trip, Haydn wrote six symphonies and a number of other compositions in fulfillment of the contract Salomon had arranged. English audiences received those six symphonies, numbered 93-98, with tremendous excitement, and Haydn visited London again in 1794-1795 to unveil six more. These two groups of six symphonies are referred to collectively as the "London Symphonies" and are often considered, along with Mozart's final three symphonies, to represent the pinnacle of the classical symphony.

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<sup>19</sup>Robbins Landon, *The Symphonies of Joseph Haydn*, pp. 342-343.



## Theoretical Analysis

### *Movement I. Adagio – Allegro con brio*

*Symphony No. 103* was constructed in the format that Haydn had helped to standardize: four movements, with the outer two played at a fast tempo, the second at a slow one, and the third being a brisk minuet. The macroscopic structure of each movement was also fairly typical by the 1790s. The first movement is in sonata-allegro form with an adagio introduction, the second is a theme and variations, the third is a standard minuet with trio, and the fourth is a rondo. Looking past these formal definitions, however, the methods with which Haydn actually accomplished each of these forms were often quite clever.

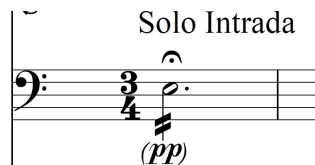
The symphony gets its nickname, “Drumroll,” from the solo timpani rolls that punctuate the first movement at key structural moments. The first roll precedes the introduction, and the second follows the unsettled recapitulation, bringing with it a return of the introductory material and connecting to the coda. These famous rolls have been one of the greatest sources of controversy surrounding the whole work. Haydn did not notate either roll with any kind of musical indication as to how they should be played; the only marking he gave was the word “intrada.” Whether they should be shocking blasts, the faintest hint of distant thunder, somewhere in between, or whether the first should be one way and the second another, is anyone’s guess. Whether they should be a certain way at all is also debatable. Perhaps Haydn himself was indecisive about the matter. One would think that the impresario of the London concerts and Haydn’s confidante, Johann Peter Salomon, would’ve known the composer’s intent; however, Salomon’s two arrangements of the symphony—one for piano trio and one for piano quintet—contradict each other. The piano trio’s opening roll was marked *pianissimo* with hairpins, while the quintet’s was marked *fortissimo* with a decrescendo. The former has been the

more traditionally accepted method, but a number of conductors in the 20<sup>th</sup> century, starting with Hermann Scherchen in 1950, began using the latter, no doubt shocking many unsuspecting listeners. Today, the marking is different with each publisher (Fig 1.1)

**Figure 1.1: Three Different Markings for the Opening Timpani Roll**



The most popular way: pianissimo with hairpins.<sup>20</sup>



Pianissimo with no change but showing the usual “intrada” marking.<sup>21</sup>



H. C. Robbins Landon’s own preference: *fortissimo* with a decrescendo.<sup>22</sup>

<sup>20</sup>Joseph Haydn, *Symphony No. 103 in E-flat Major* (Leipzig: Ernst Eulenberg, 1938; reprint, Mineola: Dover Publications, 1999).

<sup>21</sup>Joseph Haydn, *Symphony No. 103 in E-flat Major* (Palo Alto: Center for Computer Assisted Research in the Humanities, 2007).

<sup>22</sup>Joseph Haydn, *Symphony No. 103 in E-flat Major*, edited by H. C. Robbins Landon, Vol. 2 of *Kritische Ausgabe sämtlicher Symphonien*, edited by H. C. Robbins Landon (Salzburg: Haydn-Mozart Presse/Universal Edition, 1967).

Following the roll, the bassoons, cellos, and basses enter in unison. Their line (Fig 1.2)—call it “I”—begins softly on an E-flat and gives little indication as to its meter. All one hears is a creeping stream of quarter notes. There is no variety in rhythmic value and thus no momentum is built up. Without momentum, no particular beat feels like it is being driven to, and the music simply hangs like London fog. The melodic contour of “I” doesn’t lend any clarity to the situation; it is not homogenous, but any events that stick out from the rest and might offer one’s ear something to grab onto—for example, the minor-sixth leap upward between beats 1 and 2 of the third measure—occur inconsistently. If the leaps always occurred, say, between the third beat of each measure and the following downbeat, one might begin to recognize a triple meter taking shape. Measure 2 contains no significant leaps. Measures 3 and 4 both contain an upward leap of a minor sixth. Keeping the audience on its toes, though, Haydn reverses the intervallic order of mm. 3 and 4 in m. 5; between beats 1 and 2 is a drop of a major third, and then between beats 2 and 3 comes the upward leap again, this time a major sixth (Fig 1.2).

**Figure 1.2: Measures 1-7, Bassoon Part and "I"**



The only audible hint of  $\frac{3}{4}$  time, depending on the orchestra’s interpretation, might result from the emphasis of phrase marks. Haydn notated these marks himself (Fig 1.3). Finally, a perfect authentic cadence occurs across mm. 6 and 7, and its harmonic rhythm conveys a strong sense of meter. The dominant seventh is held for three beats before resolving. Where one question is answered, though, another one arises. The cadence in mm. 6-7 is really a half

cadence, but after the tonal ambiguity of the mysterious bass line, it can easily be heard as an authentic cadence in B-flat. These first seven measures are truly a puzzling opening to the work. In a faithfully classical manner, though, mm. 8-13 serve as a perfect consequent to mm. 2-7. The low strings and bassoons play a similar line that weakens B-flat as a tonic through the use of A-flats and migrates back to E-flat major by way of an E-flat dominant 7 chord that resolves deceptively to F minor; the F minor operates as typical ii chord, leading to a B-flat dominant 7 chord that resolves to E-flat Major.

**Figure 1.3: Measures 1-14 in the Autograph Score<sup>23</sup>**



<sup>23</sup>Arthur Searle, "Haydn Autographs and 'Authentic' Manuscript Copies in the British Library," *Early Music* 10/4 (1982): 495-504; see p. 495.

After the home key seems established, the violins enter. The firsts play the line from mm. 2-7 in their own range while the seconds accompany them with offbeat pulses. The dialogue between the two parts is simple, falling somewhere between the simultaneous one-to-one changes of first species counterpoint (the seconds' eighth rests contribute to the perception of chord changes with each new note played by the firsts) and the suspended resolutions of fourth species. It is worth noting that the first four notes match those of the Dies Irae chant. Perhaps Haydn chose those notes for the head of "I" to help listeners recognize its presence; such a tactic would prove valuable, as Haydn recycles "I" not only in the adagio but in the allegro as well. Indeed, by the 1790s, Haydn had mastered the art of the introduction, wielding it as an effective dramatic contrast to the allegro material but also integrating it into rest of the form. The first violins' statement of "I" is followed by a similarly structured consequent phrase that cadences back into E-flat major. At this point, the music could transition unassumingly into the exposition. The dramatic effect of the introduction has been achieved to an extent, and the home key has been established by a double period derived from "I." Haydn was not done with the introduction just yet, however. Immediately after the double period's cadence, the tonic E-flat is reframed as the dominant of an A-flat. The music still does not settle, however. Led forward by the flute and violins, the music moves to an F minor chord and then, with suspension, to a G major chord, acting as V of C minor. The suspension, the recentness of F minor, and the continued presence of E-flats result in the perception of C minor as home. The last measures of the introduction contain only unison Gs and unison A-flats, apparently sealing C minor as the home key. Suddenly, the allegro springs forth with a lively principal theme not in C minor, but E-flat major. This maneuver is highly unusual in the classical style and would have caught many well-listened ears by surprise in 1795; the function of an introduction was to comfortably establish the tonic key,

and the most obvious way to do that was by closing with a half-cadential figure. Instead, Haydn chose to end the introduction with the strings and bassoons lingering on the third and fourth scale degrees of E-flat major. It is set up to lead ears astray, of course; the fact that the strings and bassoons are in unison allows the music to masquerade in C minor even on the doorstep of the exposition. A true half-cadence in C minor would have involved a B-natural and resulted in an uncomfortable principal theme. Without a B-natural, the principal theme is still surprising but not uncomfortable. Surprises in Haydn's music are not atypical, but perhaps the surprise here was only a secondary effect. Perhaps Haydn's primary goal was to use the contrast between C minor and E-flat major to expose the primary theme's effervescence. Suddenly, gone are the expectations of a somber foray into C minor, like a red wine replaced with champagne.

The allegro begins in 6/8 time. In each of his last thirteen symphonies with introductions (90-94, 96-103), Haydn used the same metric type in both the introduction and exposition. Nos. 93, 94, 96, and 97 begin and remain in 3/4. No. 99 starts in 2/4 and shifts to 4/4; No. 104 does the opposite. Nos. 101 and 103 were they only two to begin in 3/4 and shift to 6/8. Pairing the meters like this connected the two sections effectively and allowed them to share thematic material.

The primary theme begins with a deceptive anacrusis. It sounds as though it starts on the downbeat of a measure, and nothing besides the score (Fig 1.4) or the conductor's baton will indicate otherwise until the first tutti arrives on what would seem to be the middle of a measure. Listeners might also perceive the meter to be in 3/8 rather than 6/8; in that case, the tutti, which actually happens on the downbeat of m. 48 (Fig 1.5), will seem to invade the last measure of the theme.

Figure 1.4: End of Introduction & Beginning of Exposition, Measures 37-44

The musical score for measures 37-44 is titled "Allegro con spirito". It features five staves: a Bassoon (Fag.) staff at the top, followed by Violins I and II, Cellos/Basses, and a Bassoon staff at the bottom. The music is in 3/8 time and includes dynamic markings such as *p*, *sf*, *p*, and *pp*. The score shows the end of the introduction and the beginning of the exposition, with a measure number of 40 indicated at the bottom.

The primary theme begins with an anacrusis.

The primary theme is presented twice before the tutti; the format of its presentation can be interpreted either as a parallel double period, if one counts each cadence as the endpoint of a phrase, or as a parallel period, if one deems two measures an insufficient phrase length. If the meter was 3/8, a double period structure might seem more authentic. Whatever terminology is used, the primary theme clearly lasts for four measures. Its first statement involves only the violins and violas; its second adds the cellos and basses. The low strings' foundation preserves the dance-like quality of the theme while transforming it from a nearly weightless melody into a phrase strong enough to propel the structure forward. The orchestral tutti arrives on the downbeat of m. 48 (Fig. 1.5), eliding with the end of the theme. Metric ambiguity continues to play an interesting role throughout the movement; first beats can often sound like fourth beats and vice versa.

Figure 1.5: First Orchestral Tutti, Measures 46-69

Although Haydn was a strong proponent of the monothematic sonata form, the “Drumroll” certainly does not fall within that category. The B-flat section at the end of the exposition puts forth a waltz melody so delightfully suave that one cannot deny its thematic nature. Between the two themes, though, is a transitional section that represents the most substantial portion of the exposition. The transition occupies mm. 48-79 and can be divided into three simple sections: pre-modulatory, modulatory, and post-modulatory. All three recycle the head of the primary theme and use it as a functional part in their respective machinery. The pre-modulatory section occurs between mm. 48 and 59. It is divided into three further sub-sections: the joyous orchestral tutti with a tonic pedal (mm. 48-50), a descending sequence ending on a  $I^6$



chord (mm. 51-54), and an extended half cadence (mm. 55-59). The head of the primary theme, hereafter referred to as  $P_h$ , is assembled into a melodic line atop the half cadence.

The modulatory material comprises the second section and is complete by m. 64. Haydn's method of leaving behind E-flat major is quite effective; all of the instruments cut off on beat two of m. 59 except for the oboes, who pulse a D and F for the remainder of the measure. The effect is interesting, almost as if the oboes forgot to buckle their seatbelts, keeping them in forward motion when the orchestral vehicle halts. The sudden textural emptiness and absence of a B-flat result in the propagation of a dominant residue. The oboe pulsations carry forward a root-less extension of the dominant chord, but that extension is highly malleable and vulnerable to change. Indeed, all it takes is some gentle bending (mm. 60 and 62) and a few whacks with a hammer (mm. 61 and 63) to forge the dominant into the new tonic (Fig 1.6). Notice the oboes' melodic content while being 'bent';  $P_h$  makes for a natural extension of the pulsations while also accommodating the harmony.

Figure 1.6: Modulatory Material, Measures 59-64

The image displays a musical score for measures 59 through 64. The score is arranged in two systems of staves. The first system includes a vocal line (soprano) and three instrumental staves (violin I, violin II, and cello/bass). The second system includes a vocal line (alto) and three instrumental staves (violin I, violin II, and cello/bass). The key signature is E-flat major (three flats). The time signature is common time (C). The score features various musical notations, including dynamics (p, f), articulation (accents, slurs), and performance instructions (e.g., 'a2' for a second ending). The music shows a transition from a dominant chord in measure 59 to a new tonic in measure 64, with the oboes (represented by the vocal lines) playing a melodic line that extends the dominant residue.

The post-modulatory section of the transition (mm. 64-79) affirms B-flat as the new tonic. Measures 64-68 apply a B-flat pedal in the violas, cellos, and basses to accomplish this; the first violins and flutes rise up through a series of tiers constructed from P<sub>h</sub>. Measures 68-70 appear to deconstruct the new key area, but instead of resolving to G, the D major chord in m. 70 moves to the diminished seven chord of F in m. 71. This tension is resolved with a cadential 6-4 (m. 73) that leads back to B-flat. Thus, instead of deconstructing B-flat, measures 68-70 end up strengthening it. The bass line drives upward from *do* (m. 68) to *di* and *re* (m. 69) to *mi* (m. 70) and stays for two measures on *fi* (mm. 71-72) before finally arriving at *sol* in m. 73. Haydn is not finished yet, though; the music avoids settlement in measure 74 and recalls the mysterious theme from the introduction in a busy, harmonically active figure that drives upward toward syncopated sforzandos in m. 75. Haydn will apply this strategy of bringing back material from the introduction, just when you think he's achieved his goal, later in the movement as well. Measures 76-79 close out the transition with a B-flat pedal held by the flutes, oboes, clarinets, trumpets, and horns, while the strings and bassoons play an extended answer to mm. 74-75, using the same material but inverting its general direction and removing the syncopation. Finally, the secondary theme arrives in m. 80 and is played by the violins and oboes (Fig 1.7).

**Figure 1.7: Secondary Theme, mm. 80-83**

The image shows a musical score for the Secondary Theme, measures 80-83. It consists of four staves. The top staff is for the oboe (ob.), marked with a first ending bracket (1) and a piano (*p*) dynamic. The second staff is for the first violin, also marked with a piano (*p*) dynamic. The third staff is for the first viola, marked with a piano (*p*) dynamic. The bottom staff is for the first cello, marked with a pizzicato (*pizz.*) dynamic and a piano (*p*) dynamic. The score is in the key of B-flat major and 3/4 time. The first ending bracket (1) covers measures 80-83. The score ends with a double bar line and the number 80 below the first cello staff.

In a fine example of classical balance, the theme is presented as a parallel period with its second statement interrupted at the end by an orchestral tutti. The tutti then leads directly into the exposition's final cadential material, which reuses the eighth-sixteenth-sixteenth-eighth note figure from the secondary theme in its bassoon, cello, and bass lines, creating an effective and conservative drive toward the end.

The development begins with a polyphonic treatment of  $P_h$ . In a staggered format, the strings and bassoons each enter on a pitch different from the previous part's entry, quickly steering the music toward new harmonic ground. A D-flat played by the cellos during their entry, followed by E-naturals in the bassoons, violas, and cellos, temporarily settle the music in the dominant of F minor. In m. 104, however, a more complete version of the primary theme begins in A-flat major, recalling the same maneuver Haydn used to begin the exposition. V/C minor resolved up a minor sixth to E-flat; here, V/F minor resolves down a major third to A-flat major. The consequent motif of the primary theme never comes, though, as the antecedent motif is spun into a new polyphonic ascending sequence that builds to a half cadence in C minor followed by a fermata in m. 111. Before more of the primary theme can be developed, Haydn instead spins a development out of "I." This process, too, builds to a climax that ends with a fermata in m. 131. The fact that the two developmental sections thus far both end with a fermata invokes a slight sense of symmetry; the second section ends with an imperfect authentic cadence, allowing a kind of antecedent-consequent perception of the sections. The second section cadences in F minor, which lowers its stock as a potential consequent, but the structure still possesses a kind of phantom symmetry caused by the cadential types and the circular modulation from F minor, at the beginning of the development, to C minor and back again.

Polyphonic treatment of  $P_h$  once again acts as a ferry, this time to an appearance of the secondary theme. After the fermata in m. 131, the light-hearted polyphony picks up and dances around an A-flat dominant seventh chord. This harmony lingers for a few measures before the cellos and basses resolve upward to an E-flat major chord in second inversion. Such a chord is acceptable in the development, whereas a resolution to a root position E-flat major chord would be premature. Just afterward, though, the low strings resolve the unstable inversion by moving up a fourth to E-flat. They immediately cut off, and a sequence on  $P_h$ , descending by thirds and passed between various combinations of instruments, obscures the memory of the root position E-flat chord. Instead, the sequence leads down to D-flat, which seemed a logical destination after the A-flat dominant seventh harmony.

It is in this bizarre haven of D-flat that the secondary theme enters. The oboe does not participate this time; the violins play the melody alone. Development occurs due to melodic activity in the flute and harmonic activity in the oboes and bassoons. The flute's melodic content is a clear imitation of the secondary theme, transposed to align with the dominant harmony in m. 145.

One more dramatic outburst bridges the development of the secondary theme to a caesura before the recap, where S is cut off, three beats earlier than in the exposition, by a sequence on its eighth-sixteenth-sixteenth-eighth figure. The harmonic progression of the sequence ascends overall, falling by minor thirds to secondary dominants and then resolving upward. The energy rises with the harmony, climaxing in m. 153 with an inverted F minor chord and a continuous sixteenth note line in the first violins. With the harmony in a place close to home (ii), the bass line descends back downward while the violins continue upward, again on the part-eighth part-sixteenth figure from the secondary theme; this contrary motion climaxes in m. 156 when the

violins reach the high point of their climb, now doubled by the flute, and the harmony reaches an inverted V/V chord. The development then concludes on a dominant B-flat.

The recap is, for the most part, typical, with a few surprises toward the end. The transition is different, of course; the half cadential material at the end of the pre-modulatory section simply returns to the tonic. Immediately, the secondary theme is stated; the imitation is retained from the development, although the oboe, rather than the flute, plays it. The grand cadence does not return after the secondary theme; instead, a series of tremolo chords announce the beginning of a coda. The violins climb upward, emphasizing the tension of the diminished harmony underneath them. They must be going somewhere or leading to something—but the harmony does not change, and in m. 198, it drops out completely, leaving the violins alone and exposed. The music hangs on an unanswered question. Then, in m. 202, the drumroll punctuates the tension. The adagio returns, and the low voices follow again with the mysterious quarter note line. After the first line cadences, the second line returns and also begins to cadence. Its resolution elides with the return of the allegro, which suddenly starts back up with material from the end of the post-modulatory section. All is well, with the material originally used to solidify the secondary key area now solidifying E-flat major. The movement closes with three statements of  $P_h$ —first by the horns alone, then by the oboes and bassoons, and finally by the full orchestra—that lead to the grand cadence that had been missing at the end of the recap.

## *Movement II. Andante piu tosto allegretto*

The second movement is a double theme and variations. Its two themes (one minor and one major) were taken from 18<sup>th</sup> century folk tunes and bear a striking resemblance to each other (Fig 1.8); it is possible that they share a common ancestral folk melody.<sup>24</sup>

Figure 1.8: Movement II's Themes, Truncated

The figure displays two musical excerpts. The top excerpt, titled "Andante", shows the first theme in a 2/4 time signature with a key signature of two flats. It is written for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass) and begins with a piano (*p*) dynamic. The bottom excerpt shows the second theme, also in 2/4 time with two flats, for a woodwind section including Oboe (Ob.), Bassoon (Fag.), and Cor Anglais (Cor.). The woodwinds enter with a forte (*f*) dynamic, and the strings provide accompaniment. The woodwind parts include dynamic markings such as *sf* and *f*, and a first ending bracket labeled "1" above the Oboe staff. The section concludes at measure 30.

The second halves of the melodies are derived from the material contained within these first measures.

<sup>24</sup> Franjo Kuhač, *South-Slavic Folk Songs*, 1871, p. 92.

The first theme is in C minor, has a binary structure, and is presented by the strings alone. At first, both violin parts play the melody; in the “B” section, the second violins temporarily shift to an accompanying role with the violas. At the pick-up to measure 17, the second violins return to doubling the firsts. The cellos and basses rejoin the texture; they and the violas play the “A” melody in counterpoint to the violins (Fig 1.9).

**Figure 1.9: Theme 1, Strings (Treble, Treble, Viola, Bass Clefs), mm. 16-20**



The second theme is in the parallel major. It is also in binary form and features the entrance of the horns, bassoons, and oboes. The only true melody in the “B” section is the “A” section’s melody, which returns at the end to round the form. Instead, trill figures are passed between the cellos, violas, and bassoons, as one group, and the violins and oboes, as another.

After their initial presentations, the themes undergo two variations that range in character from sweet and playful to militaristic. The “A” section of theme 1’s first variation is not very different from the theme’s initial statement; Haydn chose to make the overall process of development through variation a gradual one. The flute offers a simple line that, at first, does little more than reinforce the harmony. Its rhythm picks up over the next few measures, and it dances with the violins in a contrapuntal figure of equal rhythm. The repeat is written out, allowing the flute’s accompaniment to be expanded. The oboe doubles the flute, and the bassoon

imitates them a measure later. The three wind instruments continue expand on their roles through the end of the variation. Beginning in m. 67, instead of playing held notes, the flutes embellish the harmony with the dotted sixteenth-thirty second note figure. The bassoon later plays the “A” melody with the violas. The cellos, instead of also playing this melody as they did in the initial presentation, add an interesting embellishment to the harmony with a trill on A-flat on the second beat of m. 75.

The first variation on theme 2 is a solo for the concertmaster that never exceeds a *piano* dynamic in any part. The texture is light, allowing attention to be focused on the delicate solo part. Only the strings provide accompaniment in the “A” section; the horns and bassoons join in the “B” section with held chords that reinforce the dominant harmony in mm. 63 and 65 and resolve to the tonic harmony in mm. 64 and 66. In m. 101, the horns begin a low tonic pedal that lasts until a caesura in m. 106.

Suddenly, theme 1 returns with tutti forces playing *fortissimo*. Just as abruptly as it started, though, the militaristic sound disappears; only halfway through the “A” section, the dynamic drops back down to *piano*, the texture is reduced to the violins only, and the 16<sup>th</sup>-32<sup>nd</sup>-32<sup>nd</sup> rhythmic figures are traded back in for the more familiar dotted 16<sup>th</sup>-32<sup>nd</sup> note figures. The second movement is a long one, and abrupt shifts like this help to keep the audience on its toes. The “B” section starts at a *forte* dynamic, but the timpani and brass instruments are still absent. Again, an abrupt shift occurs and the dynamic and texture are significantly reduced; the first violins continue with the melody between mm. 119-123, accompanied by the other strings. The accompaniment here carries some of the energy from the sudden bursts forward through its sixteenth notes, rather than the eighth notes that occupied most of the accompanying lines earlier in the movement (Fig 1.10).



**Figure 1.10: Measures 119-120 (T1, Variation 2) & mm. 69-70 (T1, Variation 1), Violins and Viola**



Haydn had obviously decided that this passage (the beginning of theme 1’s “B” section) should be soft, yet he maintains a higher level of energy in the second variation through the quicker rhythmic activity. The militaristic sound returns in the pick-up to m. 125; one more abrupt shift to the strings only, at a *piano* dynamic, occurs in mm. 129-130 before the variation closes militaristically.

After relying so much on the strings to, in a manner of speaking, string together the more bombastic sections of theme 1’s second variation, the “A” section of theme 2’s second variation shines a spotlight on the winds while reducing the strings to pizzicato accompaniment. The oboes have the melody, the bassoons pulse a tonic pedal in alternating octaves until the half cadence in m. 141, the horns support the harmony with its only held notes, and the flute plays thirty-second note embellishments. In the “B” section, the timpani enters, the strings return to

bowing their notes, and the cellos play an ascending 16<sup>th</sup> note line outlining a given measure's harmony; these elements help to open up the sound and drive it forward. The variation scheme ends at m. 160. The cellos provide a link to the coda, which continues to meditate on the second theme. The movement ends just as the second variation of theme 2 did, except with added *fortissimo* cadential chords providing the final punctuation.

### ***Movement III. Menuetto***

The Minuet is in E-flat major and is brisk and majestic, refreshingly upbeat after the Andante. The first phrase lasts four measures; the second lasts four as well and ends with a falling fifth motif in the violins and flutes, but it is extended two measures further by the repetition of the falling fifth in other instruments (mm. 8-10, Fig 1.11).

Figure 1.11: Minuet, Main Theme & Falling Fifths

III

Menuetto

2 Flauti  
2 Oboi  
2 Fagotti  
2 Corni (Es)  
2 Trombe (Es)  
Timpani (Es, B)  
Violini I  
Violini II  
Viole  
Violoncelli e Contrabassi

The score is written for a full orchestra. The top system includes Flauti, Oboi, Fagotti, Corni (Es), Trombe (Es), and Timpani (Es, B). The middle system includes Violini I, Violini II, Viole, and Violoncelli e Contrabassi. The bottom system continues the string parts. The music is in 3/4 time and features a main theme and falling fifths. Dynamics include *f*, *sf*, and *p*. There are also markings for *a 2* and *p>*.

10

The minuet is in rounded binary form. The “B” section takes the falling fifth as a kernel and gradually grows into a statement of the main theme in the parallel minor. This statement ends on a dominant B-flat chord, and the first violins alone play a link that allows the memory of E-flat minor to fade and the main theme to reemerge in E-flat major. A brief passage developed from the main theme occurs at m. 39 and closes the minuet.

The trio features an interesting timbral combination; the first violins and clarinet share the theme, which comprises a long melodic stream of eighth notes. The mellow tone of the clarinet lends smoothness to the melodic stream and balances the violins’ more nasal sound. Each of the other string parts enters sequentially with an ascending arpeggio taken from the tail of the theme; the second clarinet doubles the viola, and the bassoon doubles the cello (Fig 1.12).

**Figure 1.12: Opening of the Trio (Violins and Clarinets Begin with Melody)**

The image displays a musical score for the opening of the Trio. It consists of two systems of staves. The first system shows the first violin part (labeled 'I.' and '(p)') and the first clarinet part (labeled 'I.' and '(p)'). The second system shows the second violin part (labeled '(p)') and the second clarinet part (labeled '(p)'). The music features a melodic stream of eighth notes in the violins and clarinets, and ascending arpeggios in the strings. Dynamic markings include '(p)' and 'I.'.

Like the minuet, a passage played only by the violins links the trio's "B" section back to the main theme. The theme's restatement is accompanied for four beats by pizzicato chords before the sequential entrances begin again.

#### *Movement IV. Allegro con spirito*

A horn call opens the finale, and it is followed by silence. It seems as though there has been a false start. The call sounds again, but this time, it is accompanied by a violin countermelody. Compared to the horn signal, the violins' line is much more active; thus, one's attention shifts easily to the violins while accepting the horn as background accompaniment. This shift is rewarded in m. 9 when the violins carry on with a consequent phrase that is almost rhythmically identical to the antecedent (Fig 1.13).

**Figure 1.13: Antecedent & Consequent Phrases of the Main Theme, mm. 5-8**



The horns drop out and the clarinets and violas accompany the violins instead. The two new accompanists carry out their tasks in different ways; the clarinets play held notes, similar to the horns, while the violas play two measures of parallel diatonic thirds with the violins until

simply doubling them. It becomes quickly obvious that the lively theme will play a central role in the construction of this movement. Indeed, Haydn constructed this movement like a mosaic, using the head of the antecedent and consequent phrases as the tiles. Measures 13-38 contain an abundance of contrapuntal play in the strings, and virtually every entrance is announced with the three staccato quarter notes and half note-quarter note suspension and resolution. The strings pass around the theme with purpose like a vivacious group of assembly line workers. All the while, the oboe provides subtle support in the background. Once sufficient work has been done on the theme, it is carried up through a chromatically ascending sequence by the violins. At m. 45, it is presented again in its full form, in the same key, and accompanied by the same groups of instruments.

In m. 53, the theme is carried off again and developed in a similar but slightly different manner. Measure 64 sounds like it could lead into a new section, but it instead leads to more imitative dialogue between the first violins and the second violins and violas. The music has been exciting up to this point, but one may wonder what Haydn is up to in terms of the macroscopic structure. Thus far, after the initial horn call, there have been two full statements of the main theme—call it “P”—and each was followed by a development of P. The mere return of P in the home key suggests a rondo, but there is not yet enough evidence to confirm it.

A clear sectional change occurs at m. 73. A sudden tutti, at a *forte* dynamic, introduces a new theme—call it “S” (Fig 1.14). S is presented by the first violins, first trumpet, first horn, first oboe, and both flutes; not to be forgotten, though, P is advanced by the cellos, violas, bassoons, and clarinets as a countermelody. While S is still being articulated, the basses and bassoons, in m. 76, provide additional counterpoint by playing an altered version of P. In m. 82, the violins and flutes begin elaborating on both P and S while the brass instruments, in alternating fashion,

play the three staccato quarter note figure and the oboes, clarinets, violas, and cellos play fuller versions of P.

The timpani joins in m.91, and the music through m. 98 leads to an expansive *fortissimo* cadence full of tremolos in the strings and held notes in the winds. This cadence emphasizes something interesting: the music has migrated to B-flat. Looking back, it is clear that the modulation began with the bass and bassoon entrance in m. 76. The A-natural played by the violins and flutes in m. 78 helped to frame the E-flat major chord on the downbeat of m. 79 as IV of B-flat. On beat four of m. 79, the basses and bassoons also played an A-natural; they continued to climb, and in m. 81, the leading tone of V/V appeared in their parts. The leading tone resolved as would be expected: to F in m. 82. The basses and bassoons advanced the F on a pedal tone while the combinatory S/P line in the violins and flutes embellished the new key area. By m. 91, the transition was complete.

No new theme occurred between the modulation to B-flat and the *fortissimo* cadence. Thus, the movement’s structural identity through the cadence is something of an enigma. Table 1.3 provides one interpretation of the macroscopic structure through m. 107.

**Table 3: Movement IV, Structure Through m. 107**

A	M. 5-44
A1	M.45-72
A2, with “S” and “P” themes and transition	M. 73-107

A and A1 refer to sections that do not share any literal commonness aside from statements of P accompanied by the horn signal (hereafter referred to as “P<sub>hn</sub>”) at their respective

beginnings. They are each constructed from P but to different ends. “A2” begins with both P and the S countermelody.

Measures 107-157 present a new development of P. An unbroken quarter note pulse grows out of the three-note head of P in the violins and violas. It accompanies fuller statements of P in the basses, cellos, and flute. The third such statement, in the cellos, climbs not to a D-natural but to a D-flat. This is the first time that P has been stated alongside minor harmony. P also grows a new, more lyrical tail. A sudden tutti *forte* at m. 133 leads to a forceful cadence between mm. 141-146. One would expect such an emphatic cadence to end a section, but a soft imitative section between the first violins and the seconds and violas, not unlike mm. 65-68, leads to a half cadence in E-flat and, after a fermata, the return of P in its original form (m. 158). Thus, the imitative section, which appeared rather shy next to the *forte* cadence, worked not only as a link back to the main theme but as a retransition as well.

The statement of P in m. 158 proceeds as though it could be an exact restatement of the A section; such an occurrence aligns with both sonata and rondo forms. At m. 180, however, the possibility of a traditional sonata or traditional rondo form disintegrates. Instead of leading relatively quickly back to section A1, the music turns unexpectedly into a vigorous harmonic development. Between mm. 208-217, the strings and all woodwinds play a continuous quarter note pulse with simultaneous sforzandos and chord changes. This makes for an exciting and syncopated passage, but more interestingly, it develops the three-note head of P even further. At first, the sforzandos come on beat two of each measure (mm. 208-210), but Haydn then flips this pattern on its head and places the sforzandos on beat four (mm. 212-214). This passage climaxes in mm. 215-216 with an A-flat dominant 7 chord that resolves to D-flat major. The nature of this



section is highly developmental, and it is much more chromatic than the other sections as it takes P through numerous key areas in quick succession.

Measure 217 ushers in another unexpected structural event. The development from mm. 107-157 returns instead of A1, removing the possibility of a traditional sonata form. Beside sonata-allegro form, Haydn most commonly employed various types of rondos. During his preclassical and early classical periods, he often combined the rondo format with a theme and variations. Later, especially during the London era, sonata-rondo form became one of his favorite layouts. The sonata-rondo is certainly appealing; it accommodates aesthetic ambition like sonata-allegro form but follows a unique path to that goal. In this manner, Haydn could craft outer movements of similar musical weight while upholding their distinctness and maintaining the traditional dimensions of a finale.

The section starting in m. 217 is an extended version of the music between mm. 107-157, but this time, it begins in D-flat. Therefore, mm. 107-157 will be considered “B” and mm. 217-263 will be considered “B1.” B1 ends with a half cadence; its final chord is G major, setting up the next section in C, but such a resolution, intriguingly, does not occur. Measure 264 begins instead with  $P_{hn}$  in the original key of E-flat major; this recalls the same maneuver between the introduction and exposition of the first movement. The music starting in m. 264 is recognizable as a full orchestral version of A1 (Fig 1.14).

Figure 1.14: Appearances of Section A1

The image shows two systems of musical notation. The first system, labeled with measure numbers 50 and 51, includes parts for Clarinet (Cl.) and Cor Anglais (Cor.). The Cl. part begins with a piano (*p*) dynamic and features a descending scale. The Cor. part provides harmonic support. The second system, labeled with measure numbers 60 and 61, includes parts for Oboe (Ob.) and continues the orchestral texture. The Ob. part also begins with a piano (*p*) dynamic and features a descending scale. The overall key signature is three flats (B-flat major or D-flat minor).

Measures 54-62 correspond to mm. 273-281

The image shows a full orchestral score for measures 273-281. The instruments listed are Flute 1-2 (Fl 1-2), Oboe 1-2 (Ob 1-2), Clarinet 1-2 (Cl 1-2), Bassoon 1-2 (Fag 1-2), Cor Anglais 1-2 (Cor 1-2), Trumpet 1-2 (Tr 1-2), Timpani (Timp), Violin 1 (Vln1), Violin 2 (Vln2), Viola (Vla), and Violoncello/Double Bass (Vc+Cb). The score includes various dynamics such as *f* (forte) and *a 2* (second ending). The key signature is three flats. The Fl 1-2 part starts with a descending scale marked with a *b2* (second ending) and a *f* dynamic. The Ob 1-2 part also features a descending scale with a *f* dynamic. The Cl 1-2 part has a descending scale with a *b2* marking. The Fag 1-2 part has a descending scale with a *b2* marking. The Cor 1-2 part has a descending scale with a *b2* marking. The Tr 1-2 part has a descending scale with a *b2* marking. The Timp part has a descending scale with a *b2* marking. The Vln1 and Vln2 parts have a descending scale with a *b2* marking. The Vla part has a descending scale with a *b2* marking. The Vc+Cb part has a descending scale with a *b2* marking.

This second appearance of A1 does not lead into section A2 or any appearance of theme S. In fact, an elaboration on the descending scale seen in m. 281 (Fig 1.14) replaces the

transitional material and leads directly into a reiteration of the *fortissimo* cadence (mm. 308/310-316) in E-flat major. The absence of S confirms that it was merely a countermelody to a monothematic scheme using P. After the cadence in E-flat major, familiar quarter note pulses announce another return of B material. Recall that both B and B1 ended with soft string counterpoint followed by half cadential material and a fermata. In mm. 350-360, the string counterpoint returns, and one might begin to wonder how the music will ever escape this *A – cadence – B – half cadence – A – cadence* loop. On the second beat of m. 360, the basses, cellos, and bassoons cut through the *piano* counterpoint with a *forte* assertion of P; on the second beat of m. 361, the rest of the orchestra joins with their own. These assertions continue and drive through a cadence in mm. 366-367 to a triumphant ending capped off by dancing staccato quarter notes and three final emphases of E-flat major. Table 4 lists a final interpretation of the macroscopic structure.

**Table 4: Movement IV, Full Structure**

<b>Section</b>	<b>Measure Numbers</b>	<b>Key</b>
Introduction	mm. 1—4	E-flat major
A	mm. 5—44	E-flat major
A1	mm. 45—72	E-flat major, B-flat major
A2	mm. 73—107	B-flat major
B	mm. 107—157	B-flat major
A	mm. 158—179/82	E-flat major
C	mm. 182—217	C minor, E-flat major, D-flat major
B1	mm. 217—263	D-flat major, F minor, G major
A1	mm. 264—316	E-flat major
B2	mm. 316—360	E-flat major
Coda	mm. 360—386	E-flat major

## **Performance Preparation**

The language of the classical style is such that note accuracy in individual parts will pose a problem even at the college level because of the transparency of the parts. Also likely to mar the performance of a classical piece are issues related to balance and character. The strings must be quick and crisp, asserting their parts while creating space for the wind instruments. Unlike pieces that rely more on raw energy, it would be wise for the conductor to tell his or her orchestra to aim for the backside of the beat. The backside of the beat is not synonymous with dragging, but it is primarily effective as a concept to prevent the beat from driving forward. If the players are told to play as late within the beat as they can, without falling behind the beat, they will produce a controlled sound that is particularly effective in the classical style.

Disciplined excitement is the name of the game. Depending on an orchestra's level of experience and familiarity with this symphony, one of the most difficult things to master can be pinpointing all of the tempos. Doing this is, of course, a challenge in virtually all symphonies. An effective way to practice tempo changes is to play only the first few measures of a given section, stop, and repeat. Then, one must practice estimating new tempos after physically hearing different ones. To do this, begin, for example, in the last few measures of the introduction, e.g. the pick-up to m. 34, and play through the first few measures of the exposition.

The goal of the introduction is to provide dramatic contrast to the allegro. The tempo must be slow enough to accomplish this but not so slow that it gets bogged down. There is room for pushing forward and pulling back. The creeping quarter note line in the low voices and later the violins can push the tempo a bit to create forward drive, but the cadences should then relax the tempo. The allegro must dance. Using a bpm marking in the low 80s makes for a youthful

dance that excites and breaks a surprising amount of sweat. A bpm marking in the upper-60s to mid-70s is a bit more restrained but still appropriate. Exceeding 84 bpm or falling below 68 bpm is a bit extreme and will result in an undesirable loss of character. The classical style needs to have energy but remain elegant. The first movement is the only one of the four with written tempo changes mid-movement; the return of the introductory material is not likely to cause many problems, but the sudden return to allegro in m. 214 can be quite difficult. Measure 213 is most easily conducted by gliding rather than conducting in three; this allows for a natural prep in the fast tempo. It may also be helpful to hold the left hand turned with the palm upward to prevent players from cutting off with the new prep; the sound should carry right into m. 214. Clear baton technique is key but won't be enough if the musicians aren't familiar with the piece. Only practice will make perfect; the changes must start in the players' heads and then be confirmed by the baton.

Changing between movements is an easier transition. The conductor must know exactly which tempos he or she wishes to take and be able to access those tempos in the brief pauses. It is good practice to conduct desired tempos randomly throughout one's day. Being able to pull the correct tempos out of thin air is a good sign. The Andante is a bit tricky; it should provide relief after the quickness of the first movement, but it is easy to fall into the trap of conducting this movement too slowly. One key thing to remember is that the dotted rhythms should always remain crisp. If crispness is absent, either the tempo is too slow or the players are too lethargic. One should not be afraid to emphasize the sudden contrasts Haydn included. Doing so serve two purposes: first, it adheres more closely to Haydn's intentions, and second, it has a powerful impact on the audience. The latter purpose is especially important in a slow second movement that can easily run beyond ten minutes with many of the repeats left out. Exaggerated conducting

gestures will be necessary to remind the players of these contrasts. One place that particularly warrants such exaggeration is the transition from theme 2, variation 1, to theme 1, variation 2. The whole orchestra needs to be ready to produce a crisp, powerful, militaristic sound. Balance is important, as always; the accompaniment should never overpower the melody. At places where the accompanying parts are actually playing in counterpoint with the melodic parts (mm. 17-20, for example), it is up to the conductor to decide on the degree to which the two lines should compete. As a general rule, moving lines should be brought out; if they move in the manner of the main theme, there is even more reason to do so.

In the minuet and trio, the conductor should back off as much as possible without influencing a decrease in energy. The music should flow effortlessly, and a constant barrage of conducting gestures will get in the way. Also at risk of getting in the way are the orchestra hits on the downbeats of the A section. They should not be played staccato, but they should be released before becoming a burden on the flutes and first violins. An ideal tempo is 134 bpm. With the orchestra hits on each downbeat, the tempo should not waver at all in the A section. It can ease up slightly at the beginning of the B section to exaggerate the smoothness of the legato falling fifth, but it should be right back where it started when the main theme returns.

The written dynamic contrasts beginning at m. 39 should be adhered to if not exaggerated. The trio is a bit more open to liberties; depending on the conductor's personal taste, he or she may or may not prefer to take the pick-up to m. 51 slightly under tempo. It can work either way; an effective under-tempo pick-up can exude classical grace, while an unaltered pick-up preserves transparency and continuity. Beginning at m. 57, the strings should be instructed to listen for and get underneath the dynamic of whichever parts are active. In m. 58, for example,

the violins should play softer so that the viola and cello melody will be heard. Again, moving parts should be brought out, so the violas should bring out their F-F#-G line in m. 61.

The finale can easily be the hardest movement to conduct. Because of its constant quarter note motor and abundant entrances on the primary theme, every part needs to be utterly locked into the tempo for the performance to be effective. Clear baton technique is crucial; the wrist cannot hinge too much, or it will betray a second, undesirable pulse. The baton must truly be an extension of the forearm, and its tip must provide a clear and unwavering beat. Otherwise, exposed quarter note pulses like those at the beginning of the B sections will fall out of sync. In order to properly activate this movement's exciting machinery, the tempo should at least exceed that of the minuet. It is advisable to stay above 140 bpm. 156 bpm is the upper limit; anything above that will sacrifice note accuracy not for excitement but for merely keeping up with the pulse. The music will likely not be enhanced past 156 bpm.

The monothematic nature of this finale should register clearly with the audiences; any entrances with the three staccato quarter notes should cut through the texture. Lines of particular structural importance should be focused upon; the bass and bassoon line beginning in m. 76, for example, should rise above the rest of the texture because it will draw attention to the ongoing transition to B-flat. Their dynamic should strengthen all the way through m. 81, emphasizing the E-natural, to the pedal tone that reinforces the tonicization of B-flat. Likewise, arrival points should be emphasized. The effort spent on tonicizing B-flat needs to be rewarded with a strong downbeat in m. 91. As in the other movements, contrast should be made obvious. There is ample opportunity to accomplish this in the transitions into B sections; upon reaching the end of A1's cadences, all parts except for the violins and violas should cut off cleanly on beat two. The end

of section C should receive a similarly clean cut-off. Loyal observance of the dynamics, strong entrances on P, and a consistent pulse will go a long way in this movement.



## CHAPTER 2 - “Hungarian March” from *The Damnation of Faust* by Hector Berlioz

### Historical Context

Hector Berlioz was born on December 11, 1803 in La Côte-Saint-André, a small town in eastern France, and died in his Paris home on March 8, 1869. His family had lived in the area for generations, and although he spent most of his life in Paris, he remained fond of the countryside around his hometown. The rural landscape possessed a natural charm about it and might very well have served as a source of inspiration for Berlioz’s pastoral works. Although he never learned more than a few chords on the piano, Berlioz quickly became proficient on both the flute and guitar. One of his most profound early musical experiences occurred while at a religious service; interestingly, though, it was not exactly the music itself that moved Berlioz, but rather the impact of the music within the greater liturgical context. Using music in such a manner, as a setting for less abstract elements, proved to be one of Berlioz’s highest priorities as a composer.

Berlioz ranks among the more polarizing figures in music history. Since his death, his reputation has weaved back and forth between eccentric and worthy innovator. Partly to blame for this fluctuation is Berlioz’s own tendency toward exaggeration; his autobiographical works, such as his *Mémoires*, often illustrate how much of a true romantic he was. Nonetheless, his works paved the way for Liszt and Wagner to reap the rewards of programmatic music; in doing so, however, his own music was largely ahead of its time. Berlioz’s music did have some roots in tradition, but those roots were entrenched in a style that was rapidly aging during his lifetime. Thus, Berlioz’s music often straddled the past and the future but was underappreciated in the time it was written. It was only in the 1950s and 60s, approaching the centenary of his death, that his entire output gained a substantial footing in research.

He was, and still is, viewed as an ultra-progressive who rejected tradition when, in reality, it is quite clear that Berlioz loved past traditions. His favorite literary figures belonged to years past, and his strongest musical influences were either dead or dying by the time he rose to prominence. Indeed, Berlioz's music possesses sonic veins stretching back to the likes of Gluck, Spontini, Le Sueur, Méhul, and Cherubini. The slight popular relevance those composers had during Berlioz's education had all but vanished by the 1830s. Some scholars have asserted that Berlioz rejected certain traditional compositional techniques, such as fugal writing; however, what Berlioz objected to was merely what he considered inappropriate musical settings.<sup>25</sup> The idea of appropriate musical setting was perhaps Berlioz's most important compositional guideline. A true romantic, his musical philosophy emphasized evocation. His music was descriptive, and in it, he sought, more than anything, to conjure images or feelings. Wherever that goal led him compositionally, he went dutifully. The undeniable originality in his works may stand in the limelight, but he certainly never shut the door on old practices.

Berlioz was a controversial figure even in his own lifetime; his flamboyant romanticism, in particular, was often the object of scorn.<sup>26</sup> The wild individualism in his music, still audible to modern ears, must have seemed quite alien in his own time. Indeed, it was only through repeated performances and revisions that even the *Symphonie fantastique* gradually gained popularity in Paris. Of all the innovations Berlioz is known for, his idiosyncratic orchestrations are the most commonly discussed. One of his most novel orchestrations is the finale of the *Symphonie fantastique*, in which a host of demonic presences and rituals are evoked through unique timbral effects. The setting is established effectively right from the beginning. The violins and violas

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<sup>25</sup>Jehoash Hirshberg, "Berlioz and the Fugue," *Journal of Music Theory* 18/1 (1974): 152-158.

<sup>26</sup>Jean-Michel Nectoux, "Berlioz in 1900: Between Fervor and Fear," In *Berlioz: Past, Present, Future*, edited by Peter Bloom, Rochester, NY: University of Rochester Press, 2003, pp. 137-157.

produce an eerie mist from a tremolo diminished chord. Through the mist, the low strings enter; their line quickly climbs to an E within the diminished chord, its arrival nailed into place by two simultaneous timpani strikes. In m. 3, this sinister sound is replaced with a screeching effect achieved through thirty-second notes moving in contrary motion in the high strings and anchored by a woodwind utterance of the same diminished chord (Fig 2.1).

**Figure 2.1: Measures 1-3 of *Symphonie fantastique*, V. "Dreams of a Witches' Sabbath,"**

**Full Orchestral Score**

The musical score is arranged in a standard orchestral format. At the top, the percussion section includes Timbales (En Si, Mi) I and II, Cymbale, Grosse Caisse, and 2 Cloches. The string section consists of I<sup>rs</sup> Violons (divisés en 3), II<sup>ds</sup> Violons (divisés en 3), Altos (divisés en 2), Violoncelles, and Contre-Basses. The woodwind section is partially visible at the bottom. The score is marked with a tempo of *Larghetto* (♩ = 63). The first two measures show a tremolo diminished chord in the strings, with the first violins playing *con sord.* and *a punta d'arco*. The third measure introduces thirty-second notes in the high strings, with dynamics ranging from *p* to *mf*. The timpani and cymbal parts are marked with *(baguettes d'éponge)* and *p*.

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Hb. *poco f*  $\rightarrow$  *p*

Cl. (Ut) *poco f*  $\rightarrow$  *p*

Bns *poco f*  $\rightarrow$  *p*

Timb. (Baissez l' Ut# à l' Ut)

Vns I

Vns II

Altos

Vlles

C.-B.

The musical score is arranged in a standard orchestral format. At the top, there are three staves for woodwinds: Horn (Hb.), Clarinet in C (Cl. (Ut)), and Bassoon (Bns). Each of these staves begins with a dynamic marking of *poco f* followed by a hairpin that tapers to *p*. Below these is the Timpani (Timb.) part, which includes the instruction "(Baissez l' Ut# à l' Ut)". The string section (Vns) consists of six staves, divided into Violins I and II, and Violas (Altos). The Violin I and II parts feature a complex, rhythmic pattern of sixteenth notes with slurs and accents. The Viola part also has a similar rhythmic pattern. The Violoncello (C.-B.) and Double Bass (Vlles) parts are shown as empty staves with a bar line, indicating they are silent in this section.

Already, the music has shown that it lends itself extremely well to a program, combining the worlds of music and sound effects. Still to come are the somber chimes signaling the *Dies irae* chant, the sound of dancing bones produced by *col legno* strings (*frappez avec le bois de l'archet*), and the witches' bubbling cauldron, the latter being represented convincingly by leaping staccato woodwind figures. Perhaps Berlioz chuckled as he wrote the parts, like a child at play, or perhaps he simply stared at the score with furled eyebrows and clamped lips, never to take a walk in the "realm...where only a genius can roam" lightly.<sup>27</sup>

Each of the innovations mentioned above were bold, but they served the greater purpose of properly setting the subject matter. Berlioz's use of an *idée fixe* was also innovative, especially considering its asymmetric nature. But it, too, served to properly set the programs of works like *Symphonie fantastique* and *Harold in Italy*. Berlioz is commonly associated with huge musical forces. It appears that he simply preferred to hear his works played by sizeable ensembles, even when they were not required, but if he felt more impacted by the seemingly unnecessary size, that was a sign to him that his goal of an effective musical setting was closer to being realized. For example, despite originally envisioning a small choral ensemble in the "Choeur des sylphs" of his *La Damnation of Faust*, he reported that he only realized the piece's full effect after hearing it sung by an eighty-member choir.<sup>28</sup>

In the latter half of the nineteenth century, his music seems to have fallen out of favor. It was rejected by proponents of absolute music for its reliance on literature, and it was overshadowed in the programmatic camp by the works of Liszt and Wagner. Even the French stars who rose to prominence after his death held some form of criticism toward their late

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<sup>27</sup> Hector Berlioz, *Treatise on Instrumentation*, edited by Richard Strauss, translated by Theodore Front, New York: Edwin F. Kalmus, 1948.

<sup>28</sup> Julian Rushton, *The Musical Language of Berlioz*, New York: Cambridge University Press, 1983.

countryman; Debussy challenged Berlioz's treatment of poetry, Ravel thought he lacked refinement, and Fauré simply felt that Berlioz's artistic insights, specifically in reference to Faust, paled in comparison to Liszt's. Thus, it seems that many of Berlioz's ideas simply possessed some flavors that did not appeal to the general artistic palette of the day; he himself felt that he was born under a *mauvaise étoile*—a bad star.<sup>29</sup>

*La Damnation de Faust*, which premiered in Paris on December 6, 1846, just five days before Berlioz's 43rd birthday, proved to be a particularly stinging failure. The work was quite ambitious, even for Berlioz, yet it was cancelled after just two performances. In his *Mémoires*, Berlioz recalled his devastation: "nothing in my career as an artist wounded me more deeply than this unexpected indifference."<sup>30</sup> The composer labeled the work a 'dramatic legend,' as it does not fit neatly into a single genre; it possesses the narrative elements of an opera, yet it was conceived as a concert work. It has occasionally been performed as a stage work; the first instance was in 1893 at the Opéra de Monte-Carlo under the direction of Raoul Gunsbourg. Once again, Berlioz's innovative instincts were not quite matched up to his audience's tastes.

The "Hungarian March" is an arrangement of the older *Rakoczy March*. The history of the *Rakoczy March* is long and somewhat unclear. Folk versions of the tune may have existed as early as the 1730s, but the piece as we know it was probably written around 1809. Its original composer is unknown, but the march quickly became a national favorite in Hungary.

In the mid-1840s, Berlioz was preparing to tour across Hungary. Before embarking, a friend advised him that if he truly wanted to win over the Hungarians, he should arrange one of their beloved national tunes. Berlioz chose the *Rakoczy March*, and became so enamored with it

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<sup>29</sup> David Cairns, *Berlioz*, Volume 1: The Making of an Artist 1803-1832, Berkeley and Los Angeles: University of California Press, 1999.

<sup>30</sup> Hugh Macdonald, "Berlioz Hector," *Grove Music Online*, Oxford University Press, accessed April 11, 2014, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/51424pg4>.

that he inserted it into an opera he was working on called *The Damnation of Faust*, retitling it simply “Hungarian March.”

A classic German tale about a scholar who sells his soul to the devil in exchange for limitless knowledge and pleasure on Earth, *Faust* was made famous in 1808 as a play written by Johann von Goethe and became a popular source of inspiration for many 19<sup>th</sup> century composers. Berlioz first tried to compose a work based on *Faust* in the 1820s, but Goethe’s musical advisor criticized it so harshly that Berlioz became ashamed and completely abandoned the project. The idea stuck with him, however, until he finally revisited it in 1845.

In order to fit the March into his opera, Berlioz changed the setting from Germany to Austria and added an entirely new scene to the story. In Berlioz’s version, Faust hears the Hungarian March played by an army passing across nearby plains. Faust himself is coldly unaffected by the army’s zeal, but Hungarian audiences who heard the piece, which was performed only as a stand-alone work on the tour, were apparently so moved that the last section of the piece was drowned underneath their wild cheers and applause. The impact of the march's rousing sounds may have extended beyond the concert hall by fanning the flames of revolution. It was only a few years after the opera's premiere that the Hungarian revolution broke out, and the same friend of Berlioz's who had originally suggested arranging a nationalistic tune requested that his identity never be revealed for fear of punishment.<sup>31</sup> Thus, in the “Hungarian March,” Berlioz created an ideal musical setting to fit his purposes. It was a rousing rendition of a famous national tune, sure to please the crowds who came to see him on tour.

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<sup>31</sup> Emile Harazsti, “Berlioz, Liszt, and the Rakoczy March,” *The Musical Quarterly* 26/2 (1940): 200-231.

## Theoretical Analysis

The *Hungarian March* is a bombastic and triumphant affair. It was created with the intention of being a crowd-pleaser, and it does not fail to deliver. The tune was already a popular folk song, so the bulk of Berlioz's compositional efforts were spent on orchestration. The piece is cast in A minor but begins with a unison brass fanfare on the dominant. The rhythm of the fanfare is taken nearly verbatim from the main melody (Fig 2.2).

Throughout the piece, Berlioz disperses melodic content rather equally between the woodwinds, especially the piccolo and flute, and the violins. In the narrative of the opera, Faust is observing an army marching in the distance; the frequent use of the flute helps bring the army to life. Measures 8-15, hereafter referred to as section "A," comprise the primary theme ("P"). The first portion of the melody is introduced in three simultaneous octaves by the piccolo, flute, and clarinet. During the second portion (starting at m. 12), the violas enter and the clarinet plays in the same octave as the flute. A delightful accompaniment by pizzicato strings provides full-bodied chords and accentuates the third beats in mm. 9-11, coinciding with the longest held notes in the melody. The third texture in this section is a quarter note accompaniment played by the horns, bassoons, and oboes. In this texture's first two measures (mm. 8-9), its quick-footed pulsations alternate between tonic and dominant chords; in its third measure, the pulsations come only on the off-beats, outlining A minor again on beat 2 and fitting into the third beat's pizzicato III chord on beat 4 (Fig 2.2).



Figure 2.2: Opening Measures (Brass Fanfare) & Primary Melody of the *Hungarian March*

**Allegro marcato** (♩ = 88)

This musical score shows the opening measures of the *Hungarian March*. It includes staves for Piccolo, Flauti, Oboi, Clarinetti (A and B), Fagotti, Corni (I and II, A and B), Trombe, and Cornetti (A and B). The tempo is marked **Allegro marcato** with a quarter note equal to 88 beats per minute. The brass instruments (Corni, Trombe, and Cornetti) play a fanfare starting with a forte (**f**) dynamic. The woodwinds (Flauti, Oboi, and Clarinetti) enter with a primary melody in a piano (**p**) dynamic. The Piccolo part is also in piano.

This section continues the musical score, including staves for Piccolo (Picc.), Flauti (Fl.), Oboi (Ob.), Clarineti (A) (Cl. (A)), Fagotti (Fag.), Cornetti (A) (Cor. (A)), Trombe (Tr. (C)), Cornetti (A) (Corn. (A)), Tromboni (Tbni.), and Timpani (Timp.). The woodwinds continue their melodic lines. The strings (Violini I and II, Viola, Violoncello, and Contrabbasso) play a pizzicato (**Pizz.**) accompaniment with a mezzo-forte (**mf**) dynamic. The timpani part is also present. A measure number **10** is indicated at the top of the woodwind section. The string section includes a transition from **Pizz.** to **Arco** (arco) in the Viola part.

While P begins firmly in A minor, modulation to the dominant begins in m. 12. The modulation does not tonicize E major, however, and the end of P feels more like a half cadence. Nevertheless, in m. 16, Berlioz introduces the second theme, “S,” in a section (call it “B”) that begins in E major. S contains an abundance of double- and triple-dotted rhythms, both in the melody, which is played only by the flutes and piccolo, as well as the woodwind and horn accompaniment. The trumpets and low brass provide separate accompaniment figures, as do the strings. In mm. 21-25, arco cellos and basses, as well as two-note slurs in the flutes, piccolo, and clarinets, produce a noticeably smoother texture that modulates back to A minor. P returns again but in a developmental context rather than its full form. In m. 28, P is interrupted with a *forte* syncopated motif in the strings (Fig 2.3). Here, again, is an example of Berlioz spreading out the melodic content between different parts, and not simply by doubling it. When the woodwinds have the melody in mm. 26-27, the strings are assigned an accompanying role. Rather than the half note pizzicatos of section A, though, the violins and violas instead bow triplet figures. Such increased activity foreshadows the outburst in mm. 28-29. C-sharps in the cellos and basses and G-naturals in the violins alienate the music from A minor. P restarts in D minor at m. 30 (Fig 2.3), but another interruption by the strings redirects the music to a dominant-sounding E major. Section B ends in A minor and repeats back to the E major secondary theme.

Figure 2.3: Measures 26-31, Development of Primary Theme

The musical score is divided into two systems. The first system (measures 26-31) features woodwinds and brass. The Piccolo and Flute parts play a melodic line with slurs and accents. The Oboe, Clarinet (A), and Bassoon parts provide harmonic support with chords and moving lines. The Cor Anglais (A) and (D), Trumpet (C), Horn (A), and Trombone parts play sustained notes, with dynamic markings of *p* and *mf*. The Timpani part is silent. The second system (measures 32-37) features the string section. The Violin I and II parts play a rhythmic pattern of eighth notes with triplets, starting with *p* and *f* dynamics. The Viola, Violoncello, and Contrabass parts play a similar rhythmic pattern, with dynamics ranging from *p* to *f*. The string parts include markings for *Arco* and *Pizz.* (pizzicato).

The third section begins in the parallel major and introduces a new theme (Fig 2.3); thus, it will be termed “C,” and the theme will be termed “T” for tertiary.

**Figure 2.4: Tertiary Theme**



On the downbeat of m. 38, a sextuplet figure appears in the second violins, violas, and cellos; this rhythm will play an important transitional role starting in m. 71, but at this point, it is only an interesting accompaniment. The tail of T is repeated in D major, and the full theme is restated over B minor and E major in a cadential return to A major. Thus, section C moves through a straightforward chord progression: IV – ii – V – I. Like the developed statement of P in section B, section C contains stark dynamic contrasts.

A new section, “D,” begins with the forceful pick-up to m. 51. The bassoons, cornet, trombones, violas, cellos, and basses play this pick-up at a *forte* dynamic but move in contrary motion. The brass move downward in quarter notes, while the bassoons and low strings move upward. The horns are the only instruments to play on the downbeat of m. 51. The violins and high woodwinds enter on beat 2 with their own powerful line of descending quarter notes. An F major chord on beat 3 of m. 55 prepares a shift to C major. In m. 61, an abrupt diminished chord built on F-sharp halts the work done in C major. On beat 3 of the same measure, the diminished chord inverts downward so that its foundation is D-sharp. This instance of the chord functions as a vii-diminished chord of E major; it resolves as expected on beat 4, and the E major chord resolves back to A major on the downbeat of m. 62. A major then endures for the remainder of section D. The modulation from C major to A major is not the most comfortable; another stark

dynamic contrast from *fortissimo*, on beat 1 of m. 61, to *piano*, on beat 4, emphasizes the abruptness of the harmonic retreat. Taken together, sections C and D form a rounded binary structure.

Through section D, numerous themes have been introduced, yet the harmonic structure has remained relatively consistent. Section A began in A minor and ended in E major; section B began in E major and ended in A minor; section C began in A major and ended in A major; section D began very briefly in A major and ended in A major. Thus, the tonic maintains a nearly constant presence whether in the minor or major modes.

After the repeat bar concluding section D, the music enters a markedly different territory (section “E”). The eighth note motive that ends section D’s melody continues onward, descending in pitch with a decrease in orchestral activity and dynamic level. At m. 76, the key signature loses all sharps, indicating a return to A minor. The cellos and basses enter with a triplet pick-up that ascends to an F-natural on the downbeat of m. 80. With an F-natural in the lowest orchestral voices and an A-natural in the violins, the sonority at m. 80 suggests F major although there is no C present (Fig 2.5).

**Figure 2.5: Measures 80-84, Section E**

The image shows a musical score for measures 80-84, Section E. The score is arranged in six staves, labeled from top to bottom as I, VI., II, Vla., Vc., and cb. The top staff (I) is a treble clef with a single note on the first line. The second staff (VI.) is a treble clef with a series of chords. The third staff (II) is a treble clef with a series of chords. The fourth staff (Vla.) is a treble clef with a single note on the first line. The fifth staff (Vc.) is a bass clef with a triplet pick-up on the downbeat of measure 80, followed by a series of notes. The sixth staff (cb.) is a bass clef with a triplet pick-up on the downbeat of measure 80, followed by a series of notes. The dynamic marking *p* is present at the end of the section.

The content for this section is derived from P, and it goes through numerous sequential modulations. In m. 83, the bass line turns around on a D-sharp and climbs up to A through the top notes of the melodic A minor scale. In m. 87, the violins and clarinets enter with a triplet pick-up on beat 4; their statement of P is in D minor. The bassoons and low strings then enter a kind of dialogue with the violins and clarinets. Each group plays P in a different key area; in mm. 91-93, the low group is in B minor, and in mm. 93-95, the high group is in E minor. The statements of P are reduced in mm. 95-96 to the triplet pick-up and downbeat only, ramping up the rate of dialogue. The horns, trumpets, and cornets enter with a triplet pick-up to m. 98, leading the orchestra to a grand arrival on F major in m. 100. The same syncopated motif that interrupted P in m. 28 returns in m. 101 and is played by the basses, cellos, tuba, trombones, and bassoons, making it quite forceful. This motif is repeated in a number of brief modulations.

The music takes a new direction in m. 110. P is played by the same low voices and moves sequentially upward amid diminished chords played by the rest of the orchestra. The massive tension is finally released between mm. 116-118 with cadential material returning to A minor. P returns in full force, and from this point onward, Berlioz does not relent. In mm. 129-132, unison octave leaps in the whole orchestra destabilize the key and move chromatically up to F-sharp, which serves as the subdominant of C-sharp minor. P goes through some sequential modulations, which provide some brief and interesting refreshments of the main theme. The first is C-sharp minor, in mm. 134-135. A modal change occurs as P modulates to E major in mm. 136-137; E major serves as the dominant of A, in which P appears in the major mode. In m. 143, the *forte* quarter note contrary motion from section D returns. The music is so grandiose through the end that one can easily understand why Hungarian audiences were brought to their feet.

## Performance Preparation

This piece practically conducts itself aside from cues and some musical reminders. As a conductor, it would be difficult not to show excitement. The tune lends itself very well to Berlioz's rarely equaled skills as an orchestrator as well as his naturally bombastic personality. One of the first things to tell an orchestra playing this piece is to never be shy. Even the soft sections of this piece, such as mm. 8-13, 41-44, 47-50, and especially section E, need to be intense and assertive. The soft sections are often interrupted by just a few measures at a loud dynamic level, such as in mm. 12-13, mm. 25-26, and mm. 41-42. Rehearsal will allow the conductor to verbally emphasize the importance of these contrasts, but sudden changes in the size of his or her pattern will also be necessary to both remind and surprise the orchestra. Such changes in one's pattern should not be predictable; they should almost surprise the conductor him or herself. Likewise, the shifts from loud to soft dynamics should be equally eye-catching to the orchestra.

Marches, by nature, are very rhythmically driven, so the beat pattern should always remain sharp and clear. In addition to changes in gestural size, the conductor should also open up his or her shoulders, inviting the orchestra to produce more sound, and indicate the change through facial expressions. One possible source of unification that is not often brought out is the sextuplet rhythm that first appears in m. 38. At first, it is a rhythmic figure that accompanies the beginning of phrases, but in mm. 71-73, its uniqueness from the other rhythms serves as a fine transition into section E. Bringing out this rhythm each time it occurs throughout the piece will not harm its transitional power; instead, it will recall previous measures and bring the various sections closer together.

## **CHAPTER 3 - “Toccata” from *Le Tombeau de Couperin* by Maurice Ravel, arr. Bryce Craig**

### **Composer & Arranger Biographies**

#### *Maurice Ravel*

Maurice Ravel was born on March 7, 1875, in Ciboure, a picturesque Basque town in the southwest corner of France, and died on December 28, 1937. Maurice did not have much time to absorb the beauty of Ciboure, as his family, which at the time included himself, his father, Pierre Joseph, and his mother, Marie, moved to Paris three months after his birth. Nonetheless, Maurice felt close to his Basque roots. In addition to being the region of his birthplace, the Basque country had also been the homeland of his mother's family.<sup>32</sup>

Ravel's father was an engineer by trade, but he was also an amateur pianist and encouraged his son's musical development. In 1882, Ravel began piano lessons with Henri Ghys, and in 1887 he began studying harmony with Charles-René (Charles Olivier René Bibard), who had been a pupil of Léo Delibes at the Paris Conservatory and became a well-known composer of various genres. Ravel continued his piano studies with a number of professors at the Conservatory, including Emile Decombes, Eugène Anthiôme, and Charles-Wilfrid Bériot. He made reasonable progress and won a piano competition at the Conservatory in 1891, but he

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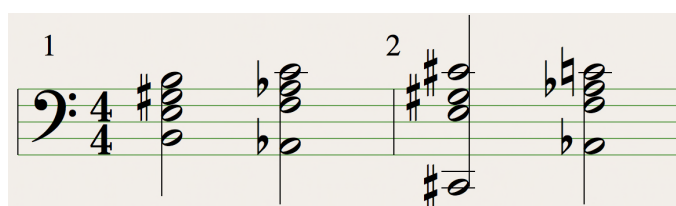
<sup>32</sup> Barbara L. Kelly, “Ravel, (Joseph) Maurice,” *The New Grove Dictionary of Music and Musicians*, 2<sup>nd</sup> ed, Volume 20, Stanley Sadie and John Tyrrell, eds., London: Macmillan Publishers Limited, 2001. pp. 864-878.



failed to garner sufficient accolades and was dismissed in 1895. After his dismissal, he focused greater attention on composition than piano.

His most fruitful genres in the 1890s were songs and solo piano pieces, and even at that early point in his career, his music possessed something unique. For example, *Un grand sommeil noir* (A Long Black Sleep), written in 1895, begins with an ostinato-like treatment of three chords that function in a circular manner, bringing about their own repetition and creating a feeling of suspension in time and space not unlike other French composers such as Fauré. The tonality is very ambiguous; none of the three chords function in a traditional manner. An E major 6/4 chord progresses to an F minor 6, and the voice leading includes parallel fifths. With just the first two chords, Ravel violated one of the hallmark rules of composition. He also chose two chords that are never found together in any key signature. These unconventional techniques were often the culprits behind his lack of academic recognition. The third chord is C-sharp minor in root position. Clearly, one of the three is not like the others (Fig 3.1).

**Figure 3.1: Opening Chords of *Un grand sommeil noir***



The progression is consonant and functions sufficiently within its own context; the common G-sharps/A-flats help with this, as does the intuitive contour between the top notes. Ravel would often employ the latter technique, connecting somewhat distant chords through the proximity of successive chord tones. Independent melodic lines were similarly arranged into

brief and simple motives and laid over unconventional chord progressions, such as parallel movement, helping to foster auditory categorization and recognition. As the song progresses, the chords develop in interesting ways, some of which, with Ravel's later works in mind, seem typical, while others seem surprisingly dissonant. The intensity of the piece follows a linear path up to the halfway point, and then decreases neatly to the end. As one might expect from the title, the subject matter is quite gloomy. The poem was written by Paul Verlaine, a leading figure in the symbolist movement.

*Sainte* is another early song, written in 1896. It resembles the accompaniment in *Un grand sommeil noir*; the piano begins playing blocked chords on quarter notes. Such simplicity and clarity evokes one's notion of the traditional French style, something Ravel was keen to convey. Like *Un grand sommeil*, the listener can easily feel as though he or she is suspended in time. There is, at the same time, a resolution and a lack of resolution. Each chord resolves to the next in a circular fashion with no clear tonic. This effect is more pronounced in *Un grand sommeil*, as a C major chord in *Sainte*, appearing on beat four of the opening measures, does seem to have a bit more tonicization about it than the other chords (Fig 3.2). Nonetheless, a similarity can certainly be perceived.

Figure 3.2: Opening Measures of *Sainte*

The musical score for the opening measures of *Sainte* is presented in two staves. The top staff, labeled **CHANT**, is in 4/4 time and begins with a whole rest in the first measure. In the second measure, the vocal line enters with the lyrics "A la fe - nè - tre re - cé -". The tempo/mood marking above the vocal line is "Liturgiquement" for the first measure and "p très calme" for the second measure. The bottom staff, labeled **PIANO**, consists of a series of blocked chords on quarter notes. The tempo/mood marking below the piano staff is "p sans aucune nuance jusqu'à la fin".

When the accompaniment migrates to the upper notes on the keyboard, it makes use of rolls and parallel triads in a way that resembles the fifth movement of the *Mother Goose* suite (Figs. 3.3 and 3.4).

**Figure 3.3: Measures 16-19 of *Sainte* (1896), all staves in treble clef**

The image displays three systems of musical notation for measures 16-19 of the piece 'Sainte' (1896). All staves are in treble clef. The first system shows a vocal line with the lyrics 'A ce vi - tra - ge d'os - ten -' and a piano accompaniment consisting of two staves. The piano part features a series of parallel triads in the upper register, with some notes beamed together to create a 'roll' effect. The second system continues the vocal line with lyrics '-soir Que frôle - u - ne har - pe par l'An - ge For - mée a - vec son vol du' and the piano accompaniment. The piano part continues with similar parallel triads and rolls. The third system shows the vocal line with lyrics 'soir' and 'Pour' and the piano accompaniment. The piano part continues with parallel triads and rolls, maintaining the texture established in the previous systems.

Figure 3.4: Measures 21-32 of *Ma Mère l'Oye* (1910)



Ravel entered the Conservatory again in 1897, and studied composition with Fauré for several years. He also studied counterpoint with André Gedalge, author of the well-known *Treatise on the Fugue*. Again, a lack of distinction burdened Ravel's reputation as a student. He failed to win any of the composition or fugue competitions, and in 1900, he left the Conservatory for a second time. He entered the Prix de Rome competition several times between 1900-1905 but never won. In fact, more than once, his compositions did not even pass the first round. His final entry, in 1905, was immediately discredited for its use of parallel fifths and a major seventh in the final chord. He never fully refrained from taking technical liberties, even when he must have known that the jury would see them as flaws.

Ravel considered himself a pioneer. In 1913, the music critic Pierre Lalo published a private letter written by Ravel, in which the composer claimed that he, rather than Debussy, should be credited for ushering in a "new kind of piano writing."<sup>33</sup> Such an attitude certainly explains his unwillingness to sacrifice elements of his compositional style for the Prix de Rome. Despite his early struggles with conservative musical academia, Ravel enjoyed increasing popularity with the public in the early 1900s. Some of his most successful works in this period were the orchestral overture *Shéhérezade* (1898), *Jeux d'eau* (1901), and his *String Quartet in F*

<sup>33</sup> Barbara L. Kelly, "Ravel, Maurice," *Grove Music Online*, Oxford University Press, accessed April 16, 2014, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/52145>.

*major* (1902-3). One look at the score for *Shéhérezade* reveals the clear sectional structure on which Ravel often relied. Though a pioneer, Ravel certainly upheld the French tradition of clarity.

In the 1910s, Ravel became keenly interested in the work of the Second Viennese School as well as the play, *The Sunken Bell*, by Gerhart Hauptmann. He had also been working on an orchestral tribute to the Viennese waltz, *La Valse*, and developed a keen interest in the work of the Second Viennese School. After the breakout of World War I, however, these inspirations suddenly became associated with the enemy, and Ravel was forced to focus his artistic efforts elsewhere. In July 1914, he began working on *Le tombeau de Couperin*, which would become his last major solo piano work. The piece is a suite with six sections, and the title suggests that it was written in memory of Francois Couperin (sometimes known as Couperin *le Grand* to distinguish him from the rest of the musically-notable Couperin family). Couperin's music might certainly have provided some initial spark of inspiration; the notable Polish pianist Wanda Landowska had a specially made Pleyel harpsichord on which she played Couperin's pieces for Ravel, recalling that *L'Arlequine* was his favorite. Additionally, to prepare for the composition of *Le tombeau*, Ravel transcribed a forlane from Couperin's *Concerts royaux*. Beyond Couperin, though, Ravel insisted that the piece was an homage to all composers of the eighteenth century. The theme of homage went one step further, however. From the time that Ravel began working on *Le tombeau* until its completion in 1917, the composer had ample opportunity to become acquainted with death. Many of his friends had died in the war, and Ravel decided to dedicate each of the six sections to one of them. In fact, Ravel himself sketched an ornate funeral urn on the title page of the original printed version to emphasize the crucial role of remembrance in the piece. In 1919, Ravel orchestrated the suite, removing two of the movements, swapping the order

of the remaining ones, and adding some new touches. The toccata was one of the two sections not included; instead, Ravel chose to end the orchestral suite with the *assez vif* Rigaudon. The other removed section was the fugue.

### ***Bryce Craig***

Bryce Craig was born on June 23, 1990, in Olathe, KS. He earned a Bachelor of Music in composition from Kansas State University, where, in 2013, he was voted the outstanding graduating music major. He is currently a Master's student in Music Composition and a Graduate Fellow at Central Michigan University. He works as a free-lance composer, private theory/composition instructor, and as Staff Composer/Arranger for the non-profit Kansas City Youth Percussion Ensemble. His works have been played by several groups including the Kansas State Symphony Orchestra, the Kansas State Percussion Ensemble, and the Kansas City Youth Percussion Ensemble.

Bryce is active in the realm of electro-acoustic music and incorporates electronic effects frequently into his works. He also performs on the MalletKAT MIDI controller and is currently co-writing a method book for the instrument with Dr. Kurt Gartner.

## Theoretical Analysis

### *Keys and Themes*

*Le tombeau de Couperin* is a suite in the classical style. The original piano version has six movements: Prelude, Fugue, Forlane, Rigaudon, Menuet, and Toccata. The whole suite rotates around the key signature shared by E minor and G major. The two keys form a dichotomy explored throughout the work. In the prelude, mm. 1 and 3 seem to suggest E minor while mm. 2 and 4 suggest G Major. The opening of the toccata is similarly equivocal. The toccata's first settled phrase, hereafter referred to as "P," is in E major, but immediately afterward, Ravel modulates directly to G major and repeats the phrase. A slightly altered version of the same phrase then occurs in E minor, to which Ravel moved, again, through direct modulation. A secondary theme, "S," derived from P itself, moves through A minor, B minor, C-sharp major, and E major chords before arriving in F-sharp major. Thus, direct modulation and parallel harmonic movement assert their compositional importance early on. The parallel key areas of F-sharp play an important role throughout the piece, acting as middlemen between the key areas of E and G. After the various statements of S, F-sharp serves as a transition into a third, or tertiary, theme, "T," which is presented at a reduced tempo in B minor.

The section containing T ends with inverted statements of T ("T<sub>i</sub>") and an *accelerando* into the original tempo, and strong open E and open G chords bring the underlying tonal conflict back into focus. Afterward, though, superimposed F major and D minor chords lead the music in a different direction; the destination turns out to be another neutral zone. The neutral zone is constructed from two notes: F-sharp and B. Thus, B serves more as a root and F-sharp acts more

as an indirect middleman. D-naturals appear shortly afterward and a militaristic march breaks out in B minor. Parallel motion again plays a role and takes the march down through A minor to G minor. The appearance of G minor is interesting, but Ravel does not dwell on it for long, shifting quickly away to a new section in D-sharp minor. This section introduces a new melodic motif, termed “Q” for quaternary, which reappears throughout the rest of the work. At m. 110 in the orchestral score, the weightless theme shifts into C-sharp minor and stays that way until its end at m. 123. The militaristic march appears again, continuing in C-sharp minor. At m. 131, a dramatic *forte* bursts out high above the drudgery of the military march. This outburst arpeggiates multiple harmonies in a parallel manner until simmering down as quickly as it boiled up. It lands on an F-sharp; the low march-like music begins anew but is further developed and alternated with various statements of Q. The appearances of Q seem to pry the key area away from F-sharp, but the march music brings it firmly back. At m. 174, strains of P return in an odd, almost goofy form. The source of irony in P’s presentation here is its accompaniment by parallel dissonant harmonies. In the piano version, the harmonies are dominant 7 chords, but in the orchestra version, the G-sharps are omitted, leaving only parallel minor sevenths and major seconds.

In m. 182 of the orchestral score (rehearsal letter J), the military march resurfaces with juxtaposed fifths, on D and A, and minor thirds, on C-sharp and E. With such odd harmonic juxtapositions going on, the music seems almost to be losing its balance, like a train falling off the tracks. At m. 192 (rehearsal letter K), the secondary theme returns and confers upon the music some sense of stabilization. The dynamic level builds to a *forte* at m. 207, and it keeps building through a B pedal tone and chords which seem overall to convey a sonority like C-sharp



minor but with an A-sharp present, acting as B's leading tone. Right when the music builds to a *fortissimo*, it is cut off by a caesura.

After this dramatic halt, the music begins softly in the bass but builds up in dynamic level and pitch range, ultimately reaching a climactic statement of T. The ending consists of highly concentrated thematic material; T is inverted like it was previously in the piece and leads to strong open chords. Instead of E and G chords, though, these ones are built on F and D, encircling the point of final arrival: E major. The assertion of E major at the end feels like one of the most triumphant victories in the musical repertoire. The piano version is especially flashy and requires tremendous hours of practice in order to simply free oneself from having to look at both hands at the same time.

### ***Orchestration***

Bryce Craig's orchestration preserves the key areas of the piano suite. The sixteenth-note motor is initially dispersed between the first and second violins as well as the harp. The violins preserve the repetition while the pizzicato second violins and harp contribute the element of percussiveness, in keeping with the piano's quick attacks. Additionally, it is worthwhile to note that the percussive parts act in place of the left hand on the piano; the original fingering on the repeated E calls for the left hand (2<sup>nd</sup> finger) on the strong beats and the right hand filling in the rest of the sixteenth note subdivision (4-3-2). In the third measure, the flutes assume the role of the right hand. The violas enter in m. 5 and play the bottom notes of the left hand. The minor 7/major 9 chord at m. 9 consists of the same instrumentation, but in m. 11, the clarinets enter and double the harp and flutes as well as the violins except for the subdivision. The orchestration effectively conveys both the lightness and the business of the fluttering melody. The violas, in m.

14, along with the cellos in mm. 18 and 21, continue to provide the intermittent but punctual left hand activity.

The new section at m. 23 (rehearsal A) is highlighted by a change in orchestration. The English horn and bassoons take over as the active woodwinds and play with the violas and cellos. This shift toward mellower tones aligns well with the music's migration into somewhat dense but consonant bass clef activity. The darker tones also accommodate the music's settlement into G major. The phrase material, mentioned above as P, is arranged into two subphrases across six measures: the first spans four measures, and the second spans two. The two-measure subphrase does not possess any unique melodic content but simply repeats the last two measures of the four-measure phrase (Fig 3.5).

**Figure 3.5: Measures 23-28, Woodwinds**

The image shows a musical score for woodwinds, measures 23-28. The score is written in bass clef and G major. It features four staves: Piccolo, English Horn, and Bassoon. The Piccolo part starts with a dynamic of *mp* and includes the instruction "to piccolo". The English Horn part starts with a dynamic of *mp* and includes a dynamic change to *mf sub mp* in measure 26. The Bassoon part starts with a dynamic of *mp* and includes a dynamic change to *mf sub mp* in measure 26. There are handwritten annotations: a red box with the letter 'A' above measure 23, a green box with the letter 'B' below measure 23, a green circle around the word 'Ob.' in measure 25, and a green bracket under the English Horn part in measure 23. The score is marked with a rehearsal sign 'A' at the beginning of measure 23.

The melody is essentially a more complete elaboration on the flutes' content in mm. 5-8. On the downbeat of m. 29, the harmony refreshes a minor third higher, and the same four- and two-measure subphrases are stated in B-flat major. The first oboe enters for this B-flat restatement of the G major phrasing, adding an element of brightness that contributes to the refreshment and adds a slightly different perspective to the phrase.

The color palette changes again with the arrival of the secondary theme; the trumpets and horns offer brassiness, and the clarinets help to mellow the harshness of the double reed sound. At m. 39, the large cymbal enters, becoming the first non-pitched percussion instrument to do so. It crescendos to rehearsal letter B, helping to highlight the sectional division. In m. 44, the cellos have accents on beats 1 and 2, with the horns and bassoons supporting those accents. That same support is provided by the trumpets and clarinets in m. 46 and by the oboes, flutes, and piccolo in m. 48.

Measure 53 begins a textural shift. The harp enters at the *ritardando*, and the vibes enter at rehearsal letter C. Similar to the music around rehearsal letter A, the tertiary theme, which consists of a three-measure phrase, is passed from higher woodwinds (flutes and oboe) to lower ones (English horn and bassoon). The inverted tertiary theme,  $T_i$ , is passed from the clarinet (mm. 63-66) to the flutes and oboe (mm. 67-69); an *accelerando* occurs during the latter orchestration and leads to a *tutti*, minus the lower woodwinds, which emphasizes the strong open chords in the two central key areas, E and G.

Measures 82-83 serve as the arranger's own stamp and consist of a flourish rising from *pizzicato* strings into grace-note figures played by the bells, flutes, and piccolo. The first appearance of the military march, in the neighborhood of B, is next, and leads into the lofty D-sharp minor section. The orchestration at rehearsal letter E is extremely sparse; comparison with

the piano score will reveal why this was a good decision. This new theme—"Q," for quaternary, is light—almost weightless—and the use of only three instruments through m. 114 upholds—or uplifts, rather—the theme's personality.

The return of the military march at rehearsal letter F is marked by the entrance of such lower timbres as the basses, cellos, violas, trombones, horns, and bassoons. This orchestration provides a markedly weighty texture after floating through Q. Rehearsal letter G sees the entrance of the high woodwinds but no lower voices; this effectively carries on some of Q's weightlessness but removes a bit of the piano version's climax. At m. 148, the low brass enters and adds a new force to the military march. As discussed in the key and thematic analysis above, the music beginning just before rehearsal letter H consists of interjecting blocks of the march-like music and instances of Q. The orchestration reflects this juxtaposition. Low voices and percussive elements, such as accents and some appearances of the timpani, are mixed into the march, and higher voices smoothly glide over Q.

The increasing audible irony, produced by parallel minor sevenths and major seconds, is voiced mainly in the woodwinds, although the xylophone, played with hard rubber mallets at m. 178, provides perhaps the best example of this musical goofiness. The music at rehearsal letter J pulls back a bit and returns to business. The snare drum provides extra drive here. At m. 188, the bass drum, timpani, and tuba play on the off-beats, creating even more drive into rehearsal letter K. The secondary theme reappears and is played by more and more instruments until m. 204, when all woodwinds and the trumpets and horns play the theme on various pitch levels. With so many orchestral voices active at mm. 204-206, the build-up between mm. 207-217 is accomplished by increasing the dynamic level of the active instruments. At m. 218, the trombones and tuba reenter on a *forte-piano*. Almost every orchestral voice is active at rehearsal

letter L for the return of the tertiary theme. After P<sub>i</sub> climbs up through the low and high woodwinds, the low brass and percussion again emphasize the strong open chords, this time built on F and D. The low voices drop out at rehearsal letter M, and the bells enter. This creates a moment of suspense before the *fortissimo* arrival at m. 245 and the low voice entrance at m. 246.

### **Performance Preparation**

The most important thing to remember when conducting this piece is that it is a toccata, and as such must maintain momentum. The sixteenth-notes should drive continuously through the whole work. The pattern should always be clear, leaving the orchestra with no question as to where the beat is. The arranger's tempo marking of 130 bpm is effective; rehearsal letter C should slow to approximately 90-100 bpm. 80-90 bpm may also be effective; this range is ideal if more contrast is desired, and it will allow for more expressivity.

The section at rehearsal letter E is very difficult to make musically convincing. The orchestration is so thin that each of the three active parts is highly exposed. The bells and flute do not have a difficult part, but the harp does. The latter part has a constant stream of sixteenth notes until rehearsal letter F, and any lapse in rhythmic consistency will be immediately apparent. The conductor needs to stress this to the harpist.

Rehearsal letter G presents difficult parts for the upper strings. The entrance and release of these parts on somewhat counter-intuitive beats presents some of the difficulty, and the finger patterns present the rest. Because of these difficulties, the strings may tend toward a shy sound.

If they are not heard, though, the held notes played by the wind instruments will be insufficient to carry the momentum forward.

A clear beat is especially important around rehearsal letter H. Without one, the brass off-beats can easily become out of sync. If the synchronicity fails through m. 161, and the timpani accents are slightly off, the music will collapse. The conductor needs to balance a sharp pattern with the smoothness of the interposed assertions of Q. As always, solitary practice will help make perfect. A clear beat pattern will result in a lot of mistakes working themselves out, but the left hand cannot be forgotten. There is plenty of musicality to be had beyond the underlying engine.

## **CHAPTER 4 - *Concerto for Marimba and Orchestra No. 2* by Casey Cangelosi**

### **Biographical Information on the Composer**

Casey Cangelosi is an American marimbist active as a composer, performer, and instructor. He has composed for many genres, including solo marimba, solo xylophone percussion ensemble, percussion and tape, solo percussion and “six setting bell metronome,” violin and marimba, viola and piano duo, and many others. He is a prolific composer, and virtually all of his works include percussion. He holds a B.M. from Utah State University (2004), and M.M. degrees from the Boston Conservatory (2007) as well as Rice University (2009). His master’s thesis at Rice was the *Concerto for Marimba and Orchestra No. 2*. Since 2009, he has been on the faculty at Concord University in Athens, West Virginia.

### **Theoretical Analysis**

The composer’s stated intent with this concerto was to frame advanced marimba techniques within a classically-driven tonal texture. This goal of maintaining closeness to tonality calls for attention to the choice of keys and modulation throughout the work. The first two movements are in F minor and C-sharp minor, respectively, and there is interplay between those two keys within each movement. The third movement is set primarily in A minor; some secondary sections move to B minor, but there is very little in the way of F or C-sharp minor.

Indeed, the composer's own program notes state that the choice of A minor demonstrates "neutrality from the first two movements."<sup>34</sup>

The third movement begins with only the basses, cellos, violas, and bassoons active. The basses and cellos play lines that are independent of each other but nonetheless serve a common purpose. The cellos play staccato eighth notes outlining an A minor triad, while the basses further emphasize A minor by plucking an A on the downbeat of each measure. Thus, the cellos and basses act as a kind of engine and form the foundation for and driving the other material.

Embedded within the A minor engine are the violas and bassoons, which double each other at the octave. Their material is a moving, breathing line that starts an augmented fourth above the tonic A. For two measures, they pulse a D-sharp on beats two and three, seemingly gathering themselves up before beginning a slurred line that rises up chromatically to an F-sharp before falling back to an F-natural. This four-measure pattern begins again in the fifth measure, pulsing on D-sharp. This time, however, the slurred gesture rises more strongly, replacing most of the original half-steps with larger intervals. Because it has risen higher, the tail end of its arc ends on a G-sharp. The four-measure pattern then starts again in m. 9, but this time, the starting point is F-sharp and the engine has shifted gears to an augmented triad built on G-sharp. Through the steady repetition of this gestural pattern on sequentially higher pitches, the music gathers steam. The tension increases in m. 13, where the engine shifts once more, this time to a C# diminished chord with a G in the basses. The rhythm in the violas and bassoons becomes more agitated with the entrance of a dotted-eighth-sixteenth figure. A written crescendo across mm. 13-16 underscores the process of growth.

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<sup>34</sup> Casey Cangelosi, *Concerto for Marimba and Orchestra No. 2*, Order No. 1466761, Rice University, 2009.



At m. 17, the dynamic level returns to *piano*, the cellos shift back down to A minor, and the pulses on D-sharp appear once again. It might seem as though the first sixteen measures were going to repeat themselves if it were not for the basses plucking an F-sharp instead of an A, the bassoon playing an F-sharp instead of a D-sharp, and the entrances of the clarinet, harp, and timpani. The clarinet is used melodically, adding a new color to the gestural line of the violas and bassoons; the timpani is used percussively on the downbeat of every other measure, sharpening the attack originally provided solely by the pizzicato basses. The harp is used in two ways, supporting the basses and timpani by plucking an F-sharp on the downbeat of m. 17 and providing harmonic support by plucking a D-sharp and F-sharp on beat 2. Thus, m. 17 presents a juxtaposition of two chords: an A minor triad and a D-sharp diminished chord with an F-sharp in the basses. The horn and first violins soon join the clarinet in adding to the violas' and bassoon's chromatically stirring line. The violins double the violas and clarinet starting on the second beat of m. 19, while the horn joins in on the downbeat of m. 20 and plays in unison with the bassoon. The violins, violas, and clarinets share a common contour with the horns and bassoons, but the two groups are spaced a major sixth apart (Fig 4.1).

Figure 4.1: Page Two, *Concerto for Marimba and Orchestra No. 2*

The image shows a page of a musical score for measures 12 through 22. The score is written for a variety of instruments, including Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hrn.), Trumpet (Tpt.), Trombone (Tbn.), Impassible (Imp.), Harp (Hp.), Marimba (Mrb.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score includes handwritten annotations such as circled notes, arrows, and dynamic markings like *p* and *mp*. The measures are numbered 12 through 22 at the top. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score shows a complex texture with multiple voices entering and playing throughout the measures.

New voices join the violas and bassoon, beginning with the clarinet in m. 17

The number of active instruments continues to increase; in m. 25, the trombone enters, doubling the clarinet and violas one octave lower. The trumpet joins as well in m. 27 for one last

statement of the slurred quarter-note line, along with another appearance of the violins. Although the horns do not drop out after m. 24, the trend is obviously an increase in activity and tension; in addition to the new instrumental activity, the gradual rise in pitch levels and their arrangement into augmented and diminished chords also convey a marked build-up. The agitated dotted rhythms reappear in m. 29, but this time, they continue where their first manifestation left off. The dotted eighth-sixteenth figure occurs on every third beat between mm. 33-35. In m. 36, every active part besides the harp, including, importantly, the timpani, plays three quarter notes. This rhythmic stretch effectively carries all of the built up momentum to the downbeat of m. 37, coinciding with the entrance of the marimba. The momentum does not dissipate; on the contrary, it is transferred into an energetic marimba line. The strings, minus the first violins, provide the only accompaniment at first, allowing the soloist's technique to make a strong first impression with its primary material ("P").

Thus far, the tonic has not shifted from A minor. Two four-measure subphrases occur between mm. 37-44; on the fourth measure of each subphrase, the timpani strikes thrice on the dominant. After the first series of dominant strikes, the timpani returns to the tonic on the first beat of the next subphrase. After the second series, however, the dominant is left hanging with no resolution. The harmony shifts temporarily from A minor during two three-measure phrases embedded within a series of non-diatonic sonorities; m. 45 is stamped with F-sharp minor, m. 46 contains a foggy resolution of an augmented triad built on F-natural to D minor, and m. 47 can be interpreted as a diminished chord built on G with some passing non-chord melodic notes. The second three-measure phrase follows a similar path. Measure 57 marks a clear return to A minor; if mm. 53-56 are viewed as having a dominant function, mm. 51-52 serve a pre-dominant role. Alongside sixteenth-note work in the marimba, the trumpet and trombone help drive the

momentum through those pre-dominant measures. In the 'dominant' measures (53-56), the marimba part is reduced to quarter notes; it is the flute and violins, anchored by the cellos and basses, that drive the momentum through those measures to the return of A minor (Fig 4.2).



Figure 4.2: Measures 50-56, *Concerto for Marimba and Orchestra No. 2*

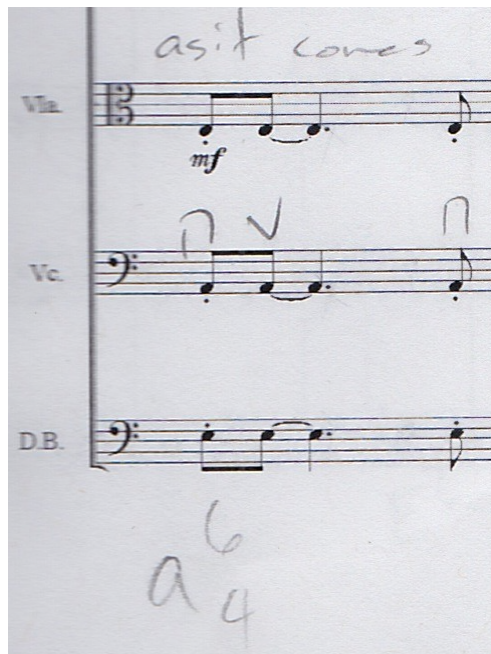
The image shows a page of a musical score for measures 50-56. The score is for a concerto for marimba and orchestra. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (A Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (C Tpt.), Trombone (Tbn.), Timpani (Timp.), Harp (Hp.), Marimba (Mrb.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The Marimba part is the most complex, featuring a series of rhythmic patterns. The score includes dynamic markings such as *p*, *f*, and *mf*. There are handwritten annotations: 'III' and '57' above the Flute staff, and 'FL' and '57' above the Marimba staff. The page number '6' is in the top left corner, and the measure number '50' is circled in the top left of the first staff.

Measures 51-52 (pre-dominant function) and 53-56 (dominant function)

At m. 57, the music becomes relatively straightforward. From a macroscopic standpoint, mm. 57-78 encompass a section that caps off the movement's work thus far in A minor.



**Figure 4.4: Measure 57; Violas, Cellos, and Bases**



As the rhythm stays the same, so do, for the most part, the pitches. Through m. 68, the basses and violas both cling doggedly to an E. The cellos hold the tonic except for every fourth measure, when they shift down to a G-sharp to accommodate a dominant harmony.

The third texture includes the second violins, bassoon, and clarinet, and consists of quarter notes that align with the three-measures-to-one tonic-dominant harmony. Measures 69-70, the last two of the current three-texture scheme, involve a shift upward to F-natural in the basses, resulting in a pure diminished chord. Although the basses' F-natural is the lowest note in these measures, the G-sharp possesses considerable strength due to its simultaneous presence in over half of the active parts (cellos, violas, second violins, marimba, and clarinet). The weighty G-sharp acts as an effective leading tone back into the A minor harmony in mm. 71 and 72. Regardless of the accompanying parts' consistent behavior between mm. 57-70, the marimba's activity delineates clear subphrases between mm. 57-60, mm. 61-64, and mm. 65-72. Thus, the

first and last two measures of the subphrase between mm. 65-72 are in A minor, but their harmonies arise from different orchestrations. Measures 73-78 form a six-measure phrase that leads into the secondary theme, “S,” at m. 79. Measures 77-78 may alternatively be seen not as an active member of the phrase, but rather as a two-measure extension. In this piece, S refers not only to a melody, but to its accompanying harmony as well, as the two are never heard apart from each other. The melody, itself, though, is always passed between various woodwinds; the first half, which lasts four measures, is played by one woodwind, while the second is played by another. In this case, the clarinet plays the melody between mm. 79-82, and the flute takes it up between mm. 83-86. Measures 87-88, like 77-78, function as a two-measure phrase extension and lead into the marimba entrance at m. 89.

Measures 89-108 consist of a double period; each period contains one four-measure phrase and one six-measure phrase. The two six-measure phrases are accompanied by pizzicato cellos and basses, whereas the first four-measure phrase is accompanied only by the harp and the second is accompanied by arco cellos and basses. Measure 109 marks the beginning of a new section, in which identical harmonies are passed between a string group and a woodwind group. In m. 109, the basses, cellos, and violas play a b minor triad; in m. 110, the bassoon, clarinet, and oboe follow suit. A diminished chord built on A-sharp is presented in the same manner across mm. 111-112. Measure 121 interrupts this pattern; both groups play an E major harmony at the same time, although the woodwind group is constructed so that a G-sharp is on the bottom, while the basses play the actual root. Measures 123-130 see two near-repeats of the marimba material from mm. 53-56; the harmony is also the same until m. 130, when a G-natural in the cellos and second violins and a C-sharp in the bassoons results in a diminished chord built on an E in the basses.



The introductory material returns in m. 131. It is a condensed version, though; the clarinets and trombones join in just the fifth measure, and the horns and first violins enter in the seventh, coinciding with the second stirring, chromatic line. The agitated rhythms build to a release on the downbeat of m. 149. Measures 149-168 contain an extension passage of advanced marimba work and minimal accompaniment by the basses, cellos, and violas. The violins enter on the downbeat of m. 169; the clarinet enters on the second beat, and the flute enters on the third. Each of these three instruments crescendo into the downbeat of m. 170, at which point the rhythm from figure 4.4 returns. The violins and clarinet play identical rhythms and articulations through m. 187. Like mm. 149-169, mm. 170-187 consist of impressive marimba technique and minimal activity in the accompaniment. The low strings' rhythm changes to quarter notes every fourth measure, but only the cellos and basses change pitches. The basses remain steadfast on an A pedal. Measure 185 is a quarter note measure for the low strings, and the pattern changes in mm. 186-187. Each accompanying part crescendos through quarter notes and extends this section through the beginning of the next one at m. 188. Measures 188-203 consist of a slightly more developed version of "S." The melody is stated twice rather than once, and the two-measure extension seen in mm. 87-88 is removed. In its place, a new section begins at m. 204.

The music moves from *forte*, during the developed reappearance of "S," to *piano* at m. 204. This sudden change in dynamic level marks the beginning of a new section. The marimba plays soft tremolo chords and is accompanied by dotted half notes in the cellos, violas, bassoon, clarinet, and flute, tied two measures at a time for six held beats. At m. 218, the marimba begins playing quarter notes that develop the now-familiar material from m. 53; at the same time, the horn develops the first four-measure portion of "S." The trombone performs the same development at m. 226. The five quarter note stirring line (first heard in mm. 3-4) is developed

starting at m. 234. It is passed between the woodwinds and trumpet in a contrapuntal manner, although only two developmental lines are active at any one particular point. The oboe begins this development; the clarinet plays slightly reduced versions of the line underneath the oboe. At m. 240, the trumpet enters, playing first with the oboe and, at m. 242, with the clarinet. “S” returns for more development at m. 250, serving as an interesting background to the unrelenting marimba. In this second development of “S,” the first four-measure portion is played by one woodwind (clarinet in mm. 250-253; oboe in mm. 258-262), and the second portion is played by the flute in addition to whichever woodwind was playing previously. This pattern changes at m. 266, when two instances of the first four-measure portion are played back-to-back (first by the oboe and second by the clarinet) before the flute finishes the section with a final utterance of the second four-measure portion. The introductory material then returns in its condensed form. Instead of leading into another new section, though, the primary marimba material returns at m. 296. This material returns nearly unchanged from mm. 37-70; where mm. 71-72 would have been, though new material cuts off the primary material at m. 330. The marimba ducks suddenly to a *piano* dynamic but crescendos over the next four measures amid accented figures played by all strings except the first violins and the bassoon and clarinet on the downbeats of mm. 330-333. A *forte-piano* at m. 334 creates a similar effect, and the music crescendos in dynamic level as well as orchestration into a *fortissimo* dynamic and tutti, minus the harp, at m. 338. Measures 338-341 close the piece; the final note is an accentuation of the third beat in m. 341.

## Performance Preparation

Most musicians who play this movement will likely agree that its biggest hindrance is the amount of multi-measure rests. The trumpet, for example, rests from m. 53-235. Even if the trumpet player is a brilliant mathematician, he or she will likely struggle counting those rests. This burden does not befall just the trumpet; every part except for the basses and cellos has extended measures of rest. Further, the composer's provided parts do not include any cues. It is imperative, then, that the conductor makes the musicians aware of the material that precedes their entrances. Cues are obviously important, but the musicians will need more than a single measure or beat of preparation to situate their bows or embouchures.

The orchestration is, at times, thin and repetitive, giving the marimba room to shine. It is important to remind the orchestra to maintain intensity. If the players' attention starts to wander, rhythms like the one in figure 4.4 will become dull and fall out of sync, completely disrupting their engine-like drive. On the other hand, the orchestra should never overpower the marimba, although such a situation is unlikely. The orchestra should take advantage of sections in which the marimba is absent. These sections are always instances of either the introductory material or the secondary material. The former type should not be shy with its crescendos and decrescendos; it should brood, rising and falling, swelling and shrinking. The first two appearances of secondary material, on the other hand, are written at a *forte* dynamic, so they should be played with a full sound. The strings, playing dotted half note chords in those sections, should be instructed to listen for the melodic content in the woodwinds. If they cannot hear the woodwinds, they are playing too loudly. The dynamic is *forte*, but the moving lines need to be heard. Similarly, in mm. 234-249, each quarter note moving line should draw attention to itself; however, the general dynamic level in those measures is *piano*. It might be tempting for the

instruments playing held notes to play at a higher dynamic level; again, instruct them to listen for the moving lines.

An ideal tempo is 180 bpm; the beat pattern should be in 1. No tempo changes are called for explicitly, but a slower tempo between mm. 204-217 is effective. The macroscopic structure benefits from the change, and the marimbist can also be allowed more room for expressivity during the tremolo chords. The exact bpm marking should be experimented with by the conductor and the soloist, but even a marking as low as 120 bpm, with the beat pattern shifting into 3, is acceptable. Its effectiveness is derived from its sudden calmness, acting as an eye of the storm. By m. 218, though, when the horn enters and the marimba returns to quarter notes, the tempo should resume its original beat frequency.

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## Appendix A - Concert Programs

### Kansas State University Orchestra

David Littrell, conductor

Paul Duffy, graduate student conductor

Robert Roth, graduate student conductor

#### **Symphony No. 103 in E-flat Major "Drum Roll" (1795)**

Adagio; Allegro con spirito  
Andante più tosto allegretto  
Menuet  
Finale: Allegro con spirit  
*Paul Duffy, conductor*

**Franz Joseph Haydn**  
(1732-1809)

#### ***The Beauty of Holland* (2013)**

*Robert Roth, conductor*

**Scott Freeby**  
(b. 1963)

#### Brief Intermission

#### ***Nature's Law* (2013)**

**Laurel Littrell**  
(b. 1962)

#### **Symphony No. 1 in C Major, Op. 1 (1800)**

I. Adagio molto; Allegro con brio  
III. Menuetto: Allegro molto e vivace

**Ludwig van Beethoven**  
(1770-1827)

#### **"Danse Bacchanale" from *Samson and Delilah* (1877)**

**Camille Saint-Saëns**  
(1835-1921)

**Kansas State University Orchestra  
Gold Orchestra**

David Littrell, conductor  
Paul Duffy and Robert Roth, graduate student conductor  
Nora Lewis, oboe  
Patricia Thompson, mezzo-soprano

**Gold Orchestra**

Oboe Concerto in E Minor

I. Andante

II. Allegro molto

*Nora Lewis, oboe soloist*

**Georg Philipp Telemann**

(1681-1767)

**Psalm and Fugue (1941)**

**Alan Hovhaness**

(1911-2000)

**Kansas State University Orchestra**

**Karelia Suite (1893)**

1. Intermezzo

3. Alla marcia

*Robert Roth, conductor*

**Jean Sibelius**

(1865-1957)

**"Hungarian March" from *The Damnation of Faust* (1846)**

**Hector Berlioz**

(1803-1869)

**"Cloudburst" from *Grand Canyon Suite* (1931)**

**Ferde Grofé**

(1892-1972)

**I Vow to Thee, My Country (1921)**

**Gustav Holst**

(1874-1934)

**Jerusalem (1916)**

**Charles Hubert Parry**

(1848-1918)

*Patricia Thompson, mezzo-soprano*

**Symphony No. 9 "The Great" (1826)**


**Franz Schubert**

(1797-1828)

I. Andante — Allegro ma non troppo



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**Kansas State University Orchestra**

David Littrell, conductor  
Sarah Wirtz, mezzo-soprano; Alex Spence, tenor  
Paul Duffy and Robert Roth, graduate student conductor

**"Il est doux, il est bon" from *Hérodiade* (1881)**

*Sarah Wirtz, mezzo-soprano*  
*Paul Duffy, conductor*

**Jules Massenet**  
(1842-1912)

**"Il mio tesoro" from *Don Giovanni* (1787)**

*Alex Spence, tenor*  
*Robert Roth, conductor*

**Wolfgang Amadeus Mozart**  
(1756-1791)

***Poet and Peasant Overture* (1846)**

*Eva Roebuck, cello soloist*

**Franz von Suppé**  
(1819-1895)

**Toccata (Le Tombeau de Couperin)**

*Paul Duffy, conductor*

**Maurice Ravel/arr. Bryce Craig**


**Intermission**

***Grand Canyon Suite* (1929-1931)**

Sunrise  
Painted Desert  
On the Trail  
Sunset  
Cloudburst

**Ferde Grofé**  
(1892-1972)

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**Kansas State University Orchestra**

David Littrell, conductor  
Deborah Caldwell, trumpet; Joseph Kulick, marimba  
Paul Duffy and Robert Roth, graduate student conductors

*Proclamation* (1955)  
*Deborah Caldwell, trumpet*  
*Robert Roth, conductor*

**Ernest Bloch**  
(1880-1959)

**Concerto No. 2 for Marimba and Orchestra** (2008)  
*Joseph Kulick, marimba*  
*Paul Duffy, conductor*

**Casey Cangelosi**  
(b. 1982)

*Colas Breugnon Overture* (1937)

**Dmitri Kabalevsky**  
(1904-1987)

**Intermission**

*Scheherazade, Op. 35* (1888)  
The Sea and Sinbad's Ship  
The Tale of the Kalandar Prince  
The Young Prince and the Young Princess  
Festival at Baghdad—The Sea—Shipwreck  
*Emory Rosenow, violin soloist*

**Nikolai Rimsky-Korsakov**  
(1844-1908)

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